

Institutable, the arctoprerogative Which turns thought, act— Conceives, expresses, too.

# Twelfth Annual Catalogue

OF THE

# SCHOOL OF EXPRESSION.



Bonnat's Triumph of Art, Hôtel de Ville, 2894.

BOSTON:

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## ENDOWMENT.

SIR HENRY IRVING endowed an Instructorship in Dramatic Training in 1888. A small fund has been secured to endow a Lectureship for clergymen as a Memorial to Bishop Phillips Brooks, a member of the Visiting Committee from the foundation of the school. Endowment is needed to advance the cause of the spoken word in education, and to place it upon a firm basis, free from all commercial motives.

# FORM OF BEQUEST.

	I g	ive	and	bequeath	to	the	SCHOOL	OF	EXPRESSION, a
cor	pora	tion	orga	mized acco	ordi	ng to	the laws	s of	Massachusetts,
the	sun	n o	£			lkGlinto	disensatigazza.		dollars,
for	the	pu	rpose	o£3o					
				Signed.					

# School of Expression,

EGYLSTON STREET, Comer of Barkeley (Back Sav).

# BOSTON.



The School occupies the Middle Story of Association Building, including the Main Hall.

Electric cars from all parts of the city pass the School, and within five minutes' walk are Columbus Avenue Station of the Boston and Albany, and the Park Square or Providence Depot of the New York, New Haven, and Hartford railroads.

A block away are the Public Gardens and the Boston Common. The office windows look out on the buildings and grounds of the Massachusetts Institute of Technology, and a block beyond are the Boston Art Museum and the new building of the Boston Public Library.

That which the School of Expression stands for - utterance or expression - crowns, as it siets, or fulfils the life of mag, and finds and folias all life perpenselly "which have a fivergoing that is, struggles at first to be comprehensive ... Je mind of man, and is then uttered with richness and eloquence of every kind, - eloquence of gesture and eloquence of voice, or that which is also true eloquence, the eloquence which the sculptor carves in the marble, or the painter puts on the canvas. "He spake, and it was done." How rich are the words! They show that even the eternal life completed itself in utterance, and the world was. . . . Expression is valuable only as it crowns life. Nobody has a right to study expression unless he is conscious that behind expression lie deed. and action, and that therefore be or she who tries to utter must have something that shall be clamoring for utterance. . . . Nobody can truly stand as an utterer before the world unless he be profoundly living and earnestly thinking. The world needs more carnest life, truer and more noble thoughts. As she wins these, expression comes into its true place, and the deed lifts itself up, and clothes itself in all the richness of imagination and reason in the mind of man. It otters itself in all the trained fluency and picturesque power of expression which belong to this marvellous nature of ours, —a nature which it is not possible for us to divide in any clumsy way into body, soul, and spirit, but a nature which is one man, living, thinking, and speaking with one entire action of the human pature. . . .

You, full of the spirit of him who acted and of him who thought, take up the action and the thought, give it by the power of your expression some immediate existence and memory among men, and so make ready for the time when, having passed out of the immediate thought and recollection of mankind, it shall have gone into that great power by which man has become richer and more divine from year to year and from generation to generation. It is a noble thing to learn expression; feeling life behind you, feeling within you, in fact, every power of utterance.

We are a talking people, and yet we know that the power of eloquence that is in our American people has not begun to attain the fulness, the richness, the completeness of which it is capable. We rejoice in this school, because it is cultivating, or doing very much to help in cultivating, the most active and the most thoughtful people in the world, and also the most influential in finished and expressive speech. So we rejoice, and I am glad to express the satisfaction with which our whole community rejoices, to see a school which has already done such good work beginning under such favorable auspices another year of its happy and effective life.— From an address to the School of Expression by the Rt. Rev. Phillips Brooks, Oct. 3, 1891.

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# LECTURERS AND READERS.

REV. GEORGE W. SHINN, D.D., Ten Lectures upon the Reading of the Scriptures. BISHOP BROOKS'S MEMORIAL LECTURES FOR '96.

S. S. CURRY, Ph.D.,

History of Poetic Expression in the Different Arts. Illustrated by the Stereopticon.

MRS. ERVING WINSLOW, "Peg Woffington,"

FRAULEIN HERMINE C. STÜVEN.
"Minor Poems of Coethe." Hinstrated by Dramatic Readings in German.

MR. J. J. ENNEKING,

Studio Lesson on the Nature and Forms of Painting.

Prof. J. W. CHURCIIILL, A.M., Dickens's " Christmas Carol."

MR. LELAND T. POWERS, Shakespeare's "Twelfth Night."

Miss ELLEN U. CLARK, Spenser's "Færie Queene."

MRS. CLARA POWER EDGERLY.

## TEACHERS.

## S. S. CURRY, Ph.D.,

Vocal and Pantomimic Training; General Principles of Training; Vocal and Pantomimic Expression; Principles of Art.

#### ANNA BARIGHT CURRY.

Vocal and Pantomimic Expression: Literature and Expression;
Public Reading as a Fine Art.

## EMMA AUGUSTA GREELY,

Instructor in Pantonimic Training.

### GROSVENOR M. ROBINSON.

Assistant in Dramatic and Pautomimic Training, and Instructor of Clergymen,

# MARGARET MULLANEY,

Assistant in Vocal and Paulomimic Training.

## WEIJINGTON A. PUTNAM,

Assistant in Vocal Training and Vocal Expression.

HELEN M. COLE,

Special Instructor of Clergymen.

MINNIEREL SMITH,

Instructor in Singing.

# MARY CECIL FREESTON,

Instructor in Swedish Gymnastics.

ELLEN U. CLARK.

Instructor in Literature.

We, the members of the Department of Expression in the Martha's Vineyard Summer Institute, gratefully appreciating the advantages we have derived from the wide research, philosophical investigations, and enthusiastic labors of our Professor, S. S. Curry, Ph.D., desire to express the same in the following resolutions:—

- 1. Resolved, That the spirit in which the work has been presented to us meets our most cordial concurrence and approval. We have ourselves been inspired with a higher ideal of the study of Expression, as comprising a most rational and symmetrical development of the whole man; and we shall henceforth be satisfied with no work which aims at less than this.
- 2. Resolved, That the method of training by which it is sought to accomplish this end,—namely, the tracing the processes of thought and emotion from their inception in the mind to their full manifestation through trained physical powers, yet without rigid and pedantic rules, so destructive to spontaneity and life,—justifies itself in our judgment as being in accordance with the obvious lutents of nature. We find it culture rather than acquirement, development rather than mechanism.
- 3. Resolved, That the result of even this short course of study has been gratifying to us. We have gained both inspiration and direction for our future work. As teachers, we shall be better qualified for instruction and criticism, and as readers and speakers shall be better prepared for self-development.
- 4. Resolved, That we deprecate the separation of expression from other branches of study, and believing, as we do, that it has a place and function in every sphere of human learning, we will do all in our power to unite and harmonize our work with all departments of liberal culture.
- 5. Resolved, That we desire to see such a spirit and similar methods of training universally applied in educational work, and that the School of Expression as representing these ideals has our cordial respect and our best wishes.

Resolutions presented by Students of the Sammer School, Martin's Vineyard, 1880.

Prof. William B. Chamberlain, A.M., Charmon.

Feeling deeply the truth of Prof. S. S. Curry's method in the Art of Expression, and greatly appreciating the inspiring and faithful work that he has done with us during this Summer Session of the Boston School of Expression, assembled at Newport, R. I., we subscribe ourselves as his hearty sympathizers and friends in a branch of education which, through his untiring efforts, broad scholarship, and philosophic principles, has been raised to an ideal standard.

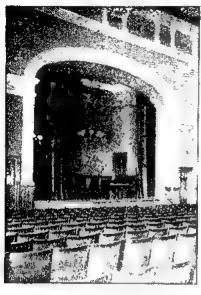
# AIMS AND COURSES.

THE School of Expression began its work several years before it was incorporated under its present name. When Boston University was first established, in 1872, a School of Oratory was opened as one of its departments; but in 1879, at the death of Professor Monroe, that school was discontinued, and the present Dean of the School of Expression was chosen by the Trustees of the University to carry on the work of the discontinued School of Oratory in connection with the School of All Sciences and the College of Liberal Arts. The special classes organized in connection with these departments steadily grew, until, in 1885, the Trustees gave permission to the present Dean, then Snow Professor of Oratory in the University, to organize these classes as the School of Expression. Thus it was continued, with many leading entizens upon its Trust and Visiting Committees, until the year 1888, when it was incorporated under a Board of Trustees, entirely independent of any other institution.

The aim of the School of Expression is to emphasize the importance of the spoken word in education, to furnish the simplest and most effective methods of training to speakers, teachers, readers, and all who wish to use the spoken word as a form of expression.

The School is intended for practical training and artistic cult. te, and not for mere theoretic instruction and acquirement. All kinds of training are included in the course, so as to meet every need effectively. The School endeavors to develop the

correct action of all the mental and emotional powers used in expression, as well as to establish control over every outward



MAIN HALL.

agent of manifestation, to develop vigor in each faculty, and to bring all powers into perfect unity; to secure control and discipline of each agent of the body, and to bring the whole organism into harmony; -in short, to improve expression by stimulating the cause, by developing effective action, and by securing control of organic agents, as well as by attempting through the study of nature and art to reach adequate

modes of execution and of accomplishing right effects. Thus the School teaches the art of good reading and speaking, corrects vocal defects, and trains the powers of mind and body for the effective presentation of thought and emotion.

The methods of accomplishing these various aims are the out growth of extensive study and investigation including personal training and instruction from more than forty of the ablest teachers of voice, elocution, oratory, and singing, in England, France, and Italy, as well as in America. Student, are not taught artificial systems, but are led to study nature for themselves.

The studies are divided into sixteen groups. The technical training is divided into steps which must be mastered in their order. Studies are so arranged as to include not only all forms of training, but also a comparative study of different arts. This method prevents artificiality and imitation, and is the most effective means of securing knowledge of the fundamental principles underlying all art.

This method also furnishes a basis for intelligent criticism, stimulates the artistic faculties, and develops spontaneous, natural expression.

The following are seventy of the leading courses which have been given during the last ten years. Courses Some of these courses are given every year; others, every other year; and still others, every third year.

The courses given in the School cannot be divided and named in all cases, as is possible in a scientific school. The object is to stimulate creative thinking, and to encourage and furnish opportunity for the expression of such thinking. To this end the work is often changed during the year to meet the special needs of classes and individuals; and the amount of time devoted to each course is varied according to circumstances.

#### I VOCAL EXPRESSION

- Elementary principles of vocal expression. Correct mental action in reading and speaking. Development of the oratoric, dramatic, and artistic instincts.
- 2 Rhythm and melody in speech. Fundamental characteristics of naturalness; development of rhythm and melody and the various modulations of tone, with their functions in expression.
- 3 Tone color and harmony. Emotion and tone. Purposes in expression.
  - 4. Problems in vocal expression.
  - 5 Study of miscellaneous selections from all forms of literature.

- 6. Study of lyrics, odes, ballads, and all forms of poetry.
- 7 Public reading as a tine art.
- Monologues and impersonations.

(See also Literature, 1, 2, 4, and 5.)

#### II. VOCAL TRAINING.

- Elementary vocal training. Development of correct voice production; eradication of faults of voice.
- 2 Emission of voice. Relation of tone to speech, essential qualities of voice. Physical and psychic training of the voice.
- 3 Aginty of voice. Correct use of registers. Flexibility 1) speech and song.
  - 4. Resonance and tone-color. Overtones and sympathetic vibration,

#### III PHONOLOGY.

- Articulation. Training of the organs and study of the elements of speech.
  - 2. Pronunciation. Training of the ear. Vocal quantity.
  - 3 Visible speech and study of dialects and impediments

#### IV. ORGANIC PHYSICAL TRAINING.

 Organic gymnastics: Theory and practice of free gymnastics; systems of gymnastics; diagnosis and training for the perfection of the physical organism

# V. HARMONIC PHYSICAL TRAINING.

- 1. Harmonic gymnastics. Principles and kinds of physical training. Traiting of the body as the instrument of expression. Development of plasticity, poise, ease, and harmony; of grace, strength, and responsiveness in the whole organism.
- 2. Co-operative training Development of unity and sympathetic co-operation of all parts of the body in expression.

#### VI PANTOMIMIC EXPRESSION

- Elementary pantomime. Laws of gesture and pantomime.
- 2 Manifestative puntomime. Study of significant motions, positions, and special functions of each part of the body as an agent of the mind Kirds of pantomime.

- 3 Ediptic pantomimic training. Development of unity in the pantomimic actions of all parts of the body. Applied pantomime.
- 4. Rep esentative expression. The use and abuse of descriptive panton me
- 5 Gamuts of pantomime. Practice of series of movements to develop unity in the expression of the whole body.

#### VII. UNITY AND HARMONY

- 1. Problems in expression. Relation of pantomime to voice.
- 2. Study of rôles.
- 3. Practical application of the great laws of expression and art.

#### VIII. LITERATURE.

Practical study of literature as related to expression. Study of authors, not by verbal, gram natical, and analytic methods, but by investigations and practical rendering.

- r. Literature and expression. Principles of art in various forms of literature.
  - 2. Principles of poetry. Narrative poetry.
  - 3. The shorter poems of Wordsworth.
  - 4. Tennyson's "Idylls of the King."
  - 5. Studies among the shorter poems of Browning.
  - 6. Shorter poems of Shelley.
- 7. Novel-writing as an art. Principles of dramatic, epic, and lyric writing
- History of literature. Investigations, conversations, and discussions.
  - 9. Minor poets of the nineteenth century
  - 10. Wit and humor in the literature of different ages and nations. (See Speaking, Vocal Expression, and Dramatic Training)

#### IX SHAKESPEARE.

Presentation of relected scenes and dialogues for the education of the powers of conception, for the practical study of the highest forms of the drama, and as the best means of studying burnan character.

- Shakespeare's comedies.
- 2 Shakespeare's later comedies.
- 3. Tragedies of Shakespeare.
- 4 Shakespeare's art. Discussions.

#### X. ART.

- 1 Principles and relations of the arts. Study of selected topics from various art entres.
- 2 History of art. Review of the sources; relation of the various forms of art
  - 3. Laws of histrionic art. Dramatic criticism.
- 4 Studies and conferences upon the great masters of expression.— Homer, Phidias, Virgil, Dante, etc.
  - 5. Mastermeces of art.
- 6. The genus of art. Spirit of Egyptian art, of Greek art, of carly Christian art, of Renaissance art, of modern art. Applied studies with students in galleries.
  - 7. The present condition and tendencies of art.

#### XI RENDERING.

- 1. Recitations.
- 2. Monologues and advanced recitations.
- 3. Criticism or appreciation.
- 4. Public readings. Saturdays at 12 Open to all.

#### XII. SPEAKING.

- Extemporaneous addresses upon topics from the history of literature and the drama.
  - 2. Discussion upon topics of the time. Methods of leading orators.
- 3. Short stories, original and selected, arguments of dramas and poems
  - 4. Debates.

(See also Literature, 6 and 9; Art, 4; and Shakespeare, 4.)

#### XIII. DRAMATIC TRAINING

Practical study and presentation of scenes and dialogues from all forms of the diama, to develop the powers of conception and the ability to express every phase of cumus experience as a means of scending case, simplicity, and naturalness in all kinds of speaking.

- 1. Old comedies. Conception of character-
- 2 Dramatic rehearsals; stage business.
- 3. Characterization. Bearings and dramatic action.
- 4 Poetic drama. Shelley's "Prometheus Unbound," Browning's "Pippa Passes," Milton's "Comus."

#### XIV. RHETORIC AND COMPOSITION

- t General principles of rhetoric. Practical exercises to writing
- 2. Weekly themes, with criticism.
- 3 St dy of authors in relation to style. The principles of art as related to writing

#### XV PHILOSOPHY OF EXPRESSION.

- · General laws of nature, art, and expression.
- 2. Philosophy of art and expression
- 3. Logic as related to speaking.
- 4 Psychology as related to expression.

### XVI. METHODS OF TEACHING.

- r Principles of education applied to the teaching of expression.
- 2. Practical teaching by students, with criticisms.
- 3. History of the methods of teaching elocution.
- 4. Psychology as related to methods of teaching.

#### XVII. TRAINING OF CLERGYMEN.

- 1. Bible and hymn reading,
- 2 Melody in speech. Faults peculiar to clergymen.

Special courses are given evenings, Saturdays, and afternoons, for teachers and special students. These courses consist of Vocal Training, Vocal Expression, Extemporaneous Speaking, Dramatic Training, and Literature. Special classes for clergymen are also arranged.

In all cases practical examinations will be given to determine the work accomplished. There will be an endeavor to test the mastery of exercises, the assimilations tion of principles, the growth of the artistic nature, and the personality of the student, as well as the knowledge gained from each course.

Five diplomas are conferred by the School. The regular d ploma requires the mastery of at least twenty of the most

fundamental of the courses. Four other diplomas are conferred, each of which requires the mastery of at least ten additional courses. These post graduate diplomas are;—

- I. DIPLOMA IN LITERATURE AND ART.
- II. THE SPEAKER'S DIPLOMA.
- III. THE TEACHER'S DIPLOMA.
- IV. ARTISTIC DIPLOMA.

The last two diplomas will be strictly post-graduate diplomas, and will be conferred only upon those who have taken the regular diploma.

Two years is the average amount of time required to complete the work prescribed for graduation. The Post-Graduate courses will require at least an additional year.

Applicants for advanced standing must present certificates from former teachers stating subjects, and the exact number of hours in class or private which have been taken.

Advanced Standing. When the work is approved by the teachers of the School of Expression, these hours will be counted the same as if taken in the School, or an equivalent amount of time will be given without expense to such students. Advanced students are reminded that the highest success in any art school depends upon the thorough mastery of elements.

From fifteen to twenty hours of work a week, inde
Amount of Work.

pendent of extra lessons and recitals, are arranged for members of each class. Additional hours may be elected by those prepared to take them.

All students who are preparing to enter the School are advised to study Literature, Shakespeare, and the Principles of Art. "The Province of Expression" and "Lessons in Vocal Expression" are especially recommended.

Applicants who are unknown are requested to bring letters of introduction from their pastors or other persons Entrance of induence.

Courses of study will be arranged for the Diploma in Literature at nome, in such subjects as: The Province of Expression, History of Literature, History of Art, Lessons in Vocal Expression, Education of the Imagination and Home Study Diamatic Instinct, Shakespeare, Browning, Tennyson, American Literature, History of Elocution, Poetry, Masterpieces of Literature, Forms of Literature, History of Allegory, or History of the Drama, etc. Students who desire to enter may forward name, addresses, qualifications, and subjects which are desired; books and outlines will be suggested or sent. In all cases Vocal Expression must be included among the subjects. No one, however, can take this diploma without at least a year of residence at the School.

The advantages to be gained from the various Advancourses of training in the School by different classes of students may be outlined as follows:—

THOSE STUDYING FOR GENERAL CULTURE. - One half of the courses given in the School of Expression are adapted to the development and harmonious education of every student, no matter what his professional aim. From year to year the courses are attended more and mole by students who wish to take them for general culture. The aim of the behool is to develop the whole man harmoniously, to secure not only power to think, but to train the imagination and artistic nature and to secure self-control, to bring students into sympathetic relationship with nature and art, and to give that culture which enables them to read all the arts or languages of the human spirit; to furnish vocal training to improve the voice for society in the home, harmonic training to develop ease and grace of bearing; studies in literature and vocal expression to develop the imagination, taste, and the artistic nature The School endeavors to awaken the whole nature of students, to lead them to observation and study of nature, to develop their insight and the harmonious co-ordination of all their faculties. It seeks to awakea

In students a consciousness of their real powers. Many who come to study for one profession change their plans of themselves because they come abscious of their real abilities. The courses awaken the latent factors and powers of students. The high position occupied by graduates in every department of life testifies to the educational value of the methods and courses.

Vocal training in all its departments is thoroughly studied; systematic program has and exercises are given and practically mastered. The fundamental principles of the science of training are discussed, and the values methods of training the voice and body are reviewed. Explanations are given of the methods of Delsarte and Mackaye in the training of the body, of Lamporti and others in the training of the voice. Each student is set to observe nature for himself. Vocal expression is developed according to universal principles, not by mechanical rules. A definite method is given in every form of training, but no artificial systems. The study of the most advanced principles of education are applied to the teaching of different forms of expression. The study of literature by practical rendering. Review of methods adopted in the School of Expression. Practical teaching with criticisms.

PUBLIC READERS AND VOCAL ARTISTS — Thorough training of all kinds is adopted to secure plasticity and responsiveness in voice at d body. Vocal expression in all its forms is practically studied. Principles of all the arts are studied, and applied to vocal expression. The practical rendering of all kinds of literature. Acting and stage business. Platform work. The new school of acting contrasted with the cld. Study of the methods adopted by the greatest masters of vocal expression. The laws of all the vocal arts.

CHERGYMEN AND TUBLIC SPEAKERS — Thorough training of voice and body to secure economy of force and self-control. All forms of speaking, conversations upon literature, and topics in oratory to develop the power to think upon the feet. Practical training of the logical fact ties. Development of the normal methods of the mind in thinking. Development of naturalness and simplicity in melody. Processes of the rind arefully studied in their modulations of the voice. Development of imagination and philosophic memory. Study of Oratory as an art. Principles of art applied to style and delivery. Extemporaneous speaking, with debates and discussions on the topics of the time. Faults peculiar to clergymen and speakers corrected by eradicating their causes. Bible and bymn reading.

TEACHERS OF LITERATURE AND ENGLISH. — Review of the various methods of studying literature, and exercises according to each Study

of areratore by practical rendering rather than by mere analysis. The nature and forms of poetry. Practical studies in all forms of literature Development of the imagination and dramatic instinct. The principles of expression illustrated by different authors. Relation of literature to rocal expression. Practical study of literary art. Study of rhetoric and placified writing of themes.

LEATHERS OF PUBLIC SCHOOLS AND OTHER INSTRUCTORS.— Thosolgia training of the voice to secure ease, health, and effectiveness in its use. Development of the pleasant qualities of the voice. Studies of hime mature. Development of naturalness and power in reading and explusion. Articulation. Function of vocal expression in cliudation. To its of reading and the use of the voice. Conversity and naturalness.

TITERALY STODERTS AND WRITERS.—Development of style by training of the artistic nature. Such a study of universal art as will stimulate the creative faculties of the mind and awaken artistic endeavor. The peculiar language of every art. Development of imagination and dramatic misting. Elements of power in all the arts. Universal principles of art applied to all forms of literature. The methods adopted aim to awaken the powers of the man rather than to secure mere external regulation, to simulate tather than repress, to gride rather than conform to artificial standards. The success of the methods is shown in the fact that many graduates of the school have adopted literature as a profession.

The School has a large and pleasant hall, accommodating nine hundred persons, where at least fifty recitals and literary studies are presented each year by the students. Readings and impersonations are also given before the school by the ablest artists. The entertainments — Saturday noons afternoons, and evenings — form an important course, to which many citizens of Boston subscribe for reserved seats.

The following teachers have had charge of the Teachers School from the beginning:—

S. S. CURRY, A.R., Grant University, 1872; A.M., G.D., and Ph.D., Boston University, 1875-79; University Instructor and Snow Professor of Oratory, Boston University, 1879-88; acting Davis Professor of Elocution, Newton Theological Institution, 1884-; Instructor in Elocution,

Harvard University, 1891-94, and Divinity School of Vale University, 1892. I ibrarian of the Boston Art Club, 1891; author of "The Proxince of Expression," "Elements of Vocal Expression;" graduate of Prot L. B. Monroe, of Dr. Guilmette; pupil of the elder Lamperti, of Steele Mackaye (the assistant and successor of Delsartel, and of about forty teachers in America and Europe in such specialties as Voice, Vocal Expression, Pantomimic Ex-

pression, or Dramatic Action.
Mr Mackaye wrote in 1885,
with hit solicitation: "Mr.
Curry has gone farther
and more thoroughly
into the subject of
expression with me
than any student
I ever had."

ANNA BA-RIGHT CURRY, graduate of Prof L. B. Monroe, Dr. Charles A. Guilmette, and others; assistant of Prof. L. B.



LADIES' DEHSSING-ROOM.

Monroe from 1877 until his death: Principal of the School of Election and Expression, 1879-83. Professor Monroe said of her: "She is the only teacher I ever had who could take a class after me and sustain the interest."

A small library of books on Expression and Oratory is available for consultation by the students. Donations to the library have been made by Prof. J. W. Churchill and Mr. Leland T. Powers. Similar gifts will be gratefully received.

Boston has long been noted as the most favorable residence in the country for study, on account of its public library (open to students of the school), numerous lecture courses, and various institutions for the promotion of art and culture.

Expenses and Home Board and rooms from five to ten dollars per week may be had in the vicinity of the School,

either in the same building with teachers or with private families. Teachers take a personal interest in the welfare of students while in Boston, and endeavor to secure for them everything favorable to their advancement.

All fees are payable two thirds in advance.

Tu tion for each regular group of fifteen hours a week for	the	
year		\$140.00
Work chosen by subjects, each hour a week, for the year		15.00
Private lessons, one to six dollars an hour.		
No reduction except in cases of protracted sickness.		
Fee for diploma		5.00
Extra examinations, each ,		5.00
Evening classes, an hour a week, for twenty weeks		

Clergymen are charged half rates in Vocal Training and Vocal Expression. No charge is made for tuition to those who have attended three full years. All regular students receive free individual assistance from some one of the teachers.

The School will open each year the first Wednesday in October, and close the first Wednesday in May.

There will be vacation on all legal holidays, and two weeks at Christmas.

Institutions desiring teachers for permanent or temporary positions are requested to apply to the Dean. It is to the interest of the School that every teacher sent out shall be successful; therefore careful attention is given to all inquiries from the authorities of schools or colleges.

For further particulars or additional information, address

S. S. CURRY, Ph.D<sub>2</sub>, 458 Boylston Street, Boston.

# STUDENTS.

#### POST-GRADUATES AND FOURTH YEAR

Genevieve Baright (Class of '92)	
Helen M. Cole (Class of '90)	Hyde Park.
Esther Maud Davis, Boston School of Oratory	
(Class of '95)	Roston.
Catherine A. Findley, Boston University School	
of Oratory (Class of '76)	Atkens, Ohio.
Caroline Susan Foye (Class of '94) , .	Doner, N. U.
Binney Gunnison, A.B. (Harvard), '94	Boston.
Azubah J. Latham, A.B. (Boston University), '90	Lancaster
Margaret Mullaney (Class of '94)	Addison, N. Y.
Martea Gould Powell (Class of '90)	Quancy, Ill.
Mary E. Reddington (Class of '93)	Waterwille, Me.
	Botton
POST-GRADUATES AND THIRD	YEAR
Mary P Allen (Class of '93)	Hackettstown, N J.
Mary Louise Banght (Class of '93)	Eugene, Ore
Charles Austin Blanchard	Malden.
Edna C. Bliss (Class of '95)	Long Branch, A. J.
Caroline Eugenia Bulow	Charleston, S C
Mand Irone Chapman, Boston College of Ora-	
tory (Class of '95)	Ravenna, Ohio.
Daisy Davis, Boston College of Oratory (Class	
of '05)	Somerset.
James Wareham Ford, Boston School of Ora-	
tory (Class of '94)	Boston.
Mary Adelaide Johnson	Paole, Pa.
Marguerite Theresa La Tour (Class of '95)	Amherst, Va.
Mildred A. McCall	New York.
Mary Frost McGlauffin	Watertown.
Florence Arvilla Price (Class of '95)	Clarendon Itills
Wellington Amos Putnam (Class of '95)	Boston
	Cambridge.
Mary Lena Wilkinson	Chelsea.
Jessie Charlotte York	

## SECOND YEAR.

Laura Edella Algeo .	,						,				Newark, Ohio
Minnie Ohne Baden									٠		Peoria, Ill.
Sarra Louise Behm			,				ï	,			Paris, Texas.
Grace Loring Bennett .						,	٠				North Ruchester
William Fred Berry							٠	,			Boston.
V.da Flia Billings						,	,				Rutland, VI
Clara G. Brice											Allentoron, N. Y
Charlotte M Brown .								,			Boston.
Georgia Burrows			4								Whatman.
Cassie Chambers			,								East Beston.
Frances Belle Coats, B.	.5.	(	[,a	WE	anc	e Į	J <sub>ni</sub>	v.)		d	Necuali, Wis.
Emily Mary Enneking											Hyde Park.
Edna Alice Floyd					4				٠		Boston.
Marion Foss		٠									Dover, N. H.
Mary Cecal Freeston .					4						Oswego, N. Y.
Elinore Maude Haynes		٠							·		Nashville, Tenn
Nell Ames Horr											Wellington, Ohio.
Maria Louise Jackson .			4				,		4	4	South Milford.
Mrs. Letitia Victoria K	en	որ	9.to	er			,				La Grange, Ill.
James Brittain Miller,	В,	D.	· (Y	rale	e)	,					Raston.
Henry B. Miter, M A									,		Marietta, Ohio.
Mary Emily Moore		4		,	4						Carrolton, Ill
Belle Handy Noonan .		4					,			4	Roxbury
Florence Louise Perrin	e						,				Red Hook, N. Y.
M nuie Pierce										4	Savona, N Y
Mildred Isabel Pitkin	4										North Cambisdge
Albic Cook Putnam											Provincetown.
Lucy Harnet Putnam									٠		Worcester.
Harriet Linda Richards	soi	n							٠		Rudgersood, N. J
Minnte Roach											Athens, Ohio.
Rev. De Witt Gilbert	i I	Кc	ck	fel	ler,	М	l.A	. وه.	<b>B</b> .1	),	
Rutgers College)											Albany, N. Y.
Blanche Etta Shattuck			4					,			Roxbury.
Fmma Louise Schumae	che	er		٠							Jamaica Plain.
Edna Maoel Thrall.											
Dorothy Truesdell .											West Stockbridge
Jenate Maud Williams									·		Sunder land.

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Cooper Albion Butler									Grand Rapids, Mah
George Albion Butler									D 1 177
Emma Frances Carpenter								1	B ( )
Walter Aiken Conant				٠	,			•	Wellesley Huls
L. zabeth Coolidge				•		:		-	Chattanooga, Tena.
Mary Lee Cottrell					Ĭ				Alfred, N. Y.
John Albert Cowan									
Martha Scriven Evans									Jamaica Plain.
Jennie Hunt Farquhar								Ì	
Helene Louise Fickey .				٠					Th
Florence Le Bree Henders				,	•	-			37 4
Mrs Adrienne McNeil Ho							•	•	Atlanta, Ga.
						-	-		Barrington, N. S.
Seddie May Hopkins			h	-			•		
Caroline Belle Howe			*	-		-			Husdale, N. II.
Margaret Ella Hughes .				-		4			Mariou, Ohio.
Grace Steele Hyde				٠		•		-	B.T. 4 F. 3 11
Sarah Allen Jordan				•	4			٠	
Winifred Delores Leonard			•	۰					Corning, N. V.
William E. Mowrer				-			٠	-	Washington, D C.
Zita Mulloy						•		٠	Chelsea.
Joan Orr						4		٠	Marshall, Mo.
Halley Ione Phillips								4	4,0
Grace Adele Pierce		4						,	Randelph, N Y.
Sophie Susic Reynolds, M	L.	(Al	fre	d	(Կու	ധ			Alfred, N. Y.
Rath Wolcott Sawyer		٠.			٠		٠		Bollon.
Sue Addre Susong						-			Newport, Tenn.
Etta Estelle Southwell .									Lima, N. Y.
Winifred Laura Taylor .					4				Oak Park, Ill.
Wilhelmina Thornton		,	e.						Roston.
T W. Torld, A.B. (Acadia	Co	olleg	(e)						Upper Alton, Ill.
Annie Cogswell Tyler									St. Louis, Mo.
May Witham								,	Middleboro'.
SUMMER	Al	40	SP	E¢	JAI	. 8	TI	מע	ENTS.
L.la M Baker									Boston.
Harriet May Bean		•	•	•					Roxbury.
Hattic May Bell		*	4	•	٠				Malden.
T) T)		•		4	4				Warrensburg, Mo
A 4 MA MA			•	4		4			Hyde Park.
Alice Bradley	•	•	•	4	*	•	•	*	Hyae Furk.

Alice Bronis	Bliss, N. Y.
Re ben Stephan Brown	West Medford
Key, Amos A Brown, Ph B (Mt Umon Coll.), '93	Quincy.
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lege), '91 , ,				Melrose Highwards
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Lilmo Paine				Brookline.
Nottie Lucka Parker				Melrose.
Charles II Patterson, A.B. (Tufts)				Someraille
Jonnie May Peck				Staunton, Va
Richard Keller Piez				Oswego, A' Y
Emma Guy Pike				Chelsea.
Al.ce Jennie Pratt				
Bradley K. Pordum				Frederick Co., M/
Jaha Quincy				Dorchester.
Rev. W W Reeves				Boston.
Rev. W. E. Schliemann, A.B., Ph.D.				
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Hermine Stuven
Clara L. Shattuck Boston.
Mary King Sherwin Jamaica Plain.
Jeanette H. Soule
M.nn.e F. Stanton
Ava Steele Marshall, Mo.
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Mrs. Galen L. Stone Brookline,
Antomette Straw
Gertrude S. Tabor New Bedford.
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May Elizabeth Towne Greenbush.
G. W. Tupper, LL.B. (Univ. of Michigan), '93;
S.T.B. (Grant Univ.), '95 Chattanooga, Tenn.
Cornelius II. Van Camp
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'84, D D. (Shurtleff Coll.), '93 Roston.
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Rev. Thomas Whiteside, A.B., B.D. (Boston
Univ.)
George Arthur Wilson, A.B., B.D (Boston Univ) Wabash, Ind.
Ferdinand A. Wyman
Julia S. Yates Jamestown, N. F.
Sherman Pomeroy Young, M.A. (McKendree
College), '93
Rufus S. Youngblood Orangeburg, S. C.
Trangeourg, S. C.
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Post-graduates and third year
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First year
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1897.

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# LECTURES AND RECITALS IN 1896.

Jan. 13.	Eugene Field Recital.
Jan. 18.	Goethe's Minor Poems.
Jan. 25.	Short Story Recital.
Jan. 27.	Dramatic Recital
March 3.	Recital of Sacred Literature.
March 5.	Junior Recital.
March 16.	Miscellaneous Recital.
March 21.	Sudermann. Lecture by Fraulein Hermine C Stiven.
March 25.	Spenser's Faery Queen. Lecture by Miss Ellen U Clark.
April 9.	Lesson on Art, Mr J. J Enneking.
April 30.	Studies in Tennyson.
Мау т.	Dramatic Stories.
May 2.	Poetry and Argument of Isaiah.
May 2.	Miscellaneous Poetry of the Century,
May 4.	Dramatic Studies.
May 5.	Studies in Poetry.
1,140, 3,	Course of ten Art Lectures. S. S. Curry, Ph.D.
	Saturday Noon Recitals, January 11 to April 1st.
Inly 6, 7, 8,	Miscellaneous Noon Recitals.
July 6, 7, 8.	
July 11.	"David Garrick." Mr. Leland T. Powers.
July 16.	Dramatic Stories. Miss Carolyn S. Foye and Mr. Charles
, may 20.	A. Blanchard.
July 21.	Burns' Centennial Celebration Lecture and Recital. Pro- fessor Geo. B. Carr, D.D
Aug. 11.	Miscellaneous Recital.
	Course of three Art Lectures. S. S. Curry, Ph.D.
Oct. 5.	Lesson on Voice to Clergymen. S S. Curry, Ph.D.
Oct. 7.	Mr. Leland T. Powers, Umpersonations.
Oct. 14.	Readings from American Humor. Mr. Wellington Putnam.
Oct. 21.	James Whitcomb Riley. Lecture and Recital Mr. Daniel
	J. Cosgro.
Oct. 28.	Post-Graduate Recital.
Nov 28.	Reminiscences of Longfellow. Lecture by Mr. Hezekiah
	Butterworth. Recital from his works.
Dec. s.	Longfellow Recital.
Dec 12.	Southern Stories. Miss Mary Taylor Furman.
Dec 14	Mr J. T Trowbridge. Recitat from his own works.
Dec 19.	"Thinking as a Fine Art." Lecture by Mr. Henry Wood.

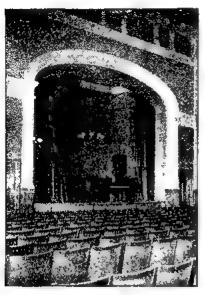
# AIMS AND COURSES.

THE School of Expression began its work several years before it was incorporated under its present name. When Boston University was first established, in 1872, a School of Oratory was opened as one of its departments; but in 1879, at the death of Professor Monroe, that school was discontinued, and the present Dean of the School of Expression was chosen by the Trustees of the University to carry on the work of the discontinued School of Oratory in connection with the School of All Sciences and the College of Liberal Arts. The special classes organized in connection with these departments steadily grew, until, in 1885, the Trustees gave permission to the present Dean, then Snow Professor of Oratory in the University, to organize these classes as the School of Expression. Thus it was continued, with many leading citizens upon its Trust and Visiting Committees, until the year 1888, when it was incorporated under a Board of Trustees, entirely independent of any other institution.

The aim of the School of Expression is to emphasize the importance of the spoken word in education, to furnish the simplest and most effective methods of training to speakers, teachers, readers, and all who wish to use the spoken word as a form of expression.

The School is intended for practical training and artistic culture, and not for mere theoretic instruction and acquirement. All kinds of training are included in the course, so as to meet every need effectively. The School endeavors to develop the

correct action of all the mental and emotional powers used in expression, as well as to establish control over every outward



MAIN HALL.

agent of manifestation. to develop vigor in each faculty, and to bring all powers into perfect unity; to secure control and discipline of each agent of the body, and to bring the whole organism into harmony; -- in short, to improve expression by stimulating the cause, by developing effective action, and by securing control of organic agents, as well as by attempting through the study of nature and art to reach adequate

modes of execution and of accomplishing right effects. Thus the School teaches the art of good reading and speaking, corrects vocal defects, and trains the powers of mind and body for the effective presentation of thought and emotion.

The methods of accomplishing these various aims are the outgrowth of extensive study and investigation, including personal training and instruction from more than forty of the ablest teachers of voice, elocution, oratory, and singing, in England, France, and Italy, as well as in America. Students are not taught artificial systems, but are led to study nature for themselves.

The studies are divided into sixteen groups. The technical training is divided into steps which must be mastered in the rorder. Studies are so arranged as to include most only all forms of training, but also a comparative study of different arts. This method prevents artificiality and imitation, and is the most effective means of securing knowledge of the fundamental principles underlying all art.

This method also furnishes a basis for intelligent criticism, stimulates the artistic faculties, and develops spontaneous, natural expression.

The following are seventy of the leading courses which have been given during the last ten years. Courses Some of these courses are given every year; others, every other year; and still others, every third year.

The courses given in the School cannot be divided and named in all cases, as is possible in a scientific school. The object is to stimulate creative thinking, and to encourage and furnish opportunity for the expression of such thinking. To this end the work is often changed during the year to meet the special needs of classes and individuals, and the amount of time devoted to each course is varied according to circumstances.

### L VOCAL EXPRESSION.

- Elementary principles of vocal expression. Correct mental actions in reading and speaking. Development of the oratoric, dramatic and artistic instincts.
- 2. Rhythm and melody in speech. Fundamental characteristics of naturalness; development of rhythm and melody and the various modulations of tone, with their functions in expression.
- 3 Tone-color and harmony. Emotion and tone. Purposes in expression
  - 4. Problems in vocal expression.
  - 5. Study of miscellaneous selections from all forms of literature,

- 6. Study of lyrics, odes, ballads, and all forms of poetry.
- 7 Public reading as a fine art
- 8 Monologues and impersonations.

(See also Literature, 1, 2, 4, and 5.)

### II, VOCAL TRAINING.

- t. Elementary vocal training. Development of correct voice production: eradication of faults of voice.
- Emission of voice. Relation of tone to speech; essential qualities of voice. Physical and psychic training of the voice.
- 3. Agality of voice. Correct use of registers Flexibility in speech and song
  - 4. Resonance and tone-color. Overtones and sympathetic vibration.

### III. PHONOLOGY

- Articulation. Framing of the organs and study of the elements of speech.
  - 2 Pronunciation. Training of the ear Vocal quantity.
  - Visible speech and study of dialects and impediments.

### IV. ORGANIC PHYSICAL TRAINING

 Organic gymnastics. Theory and practice of free gymnastics; systems of gymnastics, diagnosis and training for the perfection of the physical organism.

# V. HARMONIC PHYSICAL TRAINING.

- t. Harmonic gymnastics. Principles and kinds of physical training. Training of the body as the instrument of expression. Development of plasticity, poise, ease, and harmony; of grace, strength, and responsiveness in the whole organism.
- 2. Co-operative training. Development of unity and sympathetic co-operation of all parts of the body in expression.

#### VI PANTOMIMIC EXPRESSION.

- t. Elementary pantomime. Laws of gesture and pantomime
- Manifestative pantomime. Study of significant motions, positions, and special functions of each part of the body as an agent of the mind Kinds of pantomime.

- Elliptic pantomimic training. Development of unity in the pantomimic actions of all parts of the body. Applied pantomime
- 4. Representative expression. The use and abuse of descriptive pantomime.
- 5 Gamuts of pantomime. Practice of series of movements to develop unity in the expression of the whole body.

### VII. UNITY AND HARMONY

- 1 Problems in expression. Relation of pantomine to voice.
- 2. Study of rôles. 3. Abridgment of selections for reading.
- 4. Practical application of the great laws of expression and art-

### VIII. LITERATURE.

Practical study of literature as related to expression. Study of authors, not by verball grammatical, and analytic methods, but by investigations and practical rendering.

- Literature and expression. Principles of art in various forms of literature.
  - 2. Principles of poetry. Narrative poetry.
  - 3. The shorter poems of Wordsworth,
  - 4 Tennyson's "Idylls of the King."
  - 5. Studies among the shorter poems of Browning.
  - 6. Shorter poems of Shalley.
- 7. Novel-writing as an art. Principles of dramatic, epic, and lyric writing.
- History of literature. Investigations, conversations, and discussions. Great epochs of English literature.
  - 9 Minor poets of the nineteenth century.
  - 10. Wit and humor in the literature of different ages and nations. (See Speaking, Vocal Expression, and Dramatic Training)

### IX. SHAKESPEARE.

Presentation of selected scenes and dialogues for the education of the powers of eneception for the practical study of the highest forms of the drama, and as the best means of studying human character.

- 1. Shakespeare's comedies.
- Shakespeare's later comedies.
- Tragedies of Shakespeare.
- Shakespeare's art Discussions.

### X. ART.

- Principles and relations of the arts. Study of selected topics from various art cripes.
- 2 History of art. Review of the sources; relation of the various forms of art
  - 3. Laws of histrionic art. Dramatic criticism.
- Studies and conferences upon the great masters of expression.— Homer, Phidias, Virgil, Dante, etc.
  - 5. Masterpieces of art.
- 6. The genius of art. Spirit of Egyptian art, of Greek art, of early Christian art, of Renaissance art, of modern art. Applied studies with students in galleries.
  - 7. The present condition and tendencies of art.

#### XI. RENDERING.

- 1. Recitations.
- 2. Monologues and advanced recitations.
- 3. Criticism or appreciations.
- 4. Public readings. Saturdays at 12. Open to all.

#### XII. SPEAKING.

- 1. Extemporaneous addresses upon topics from the history of literature and the drama.
  - Discussion upon topics of the time Methods of leading orators.
- 3. Short stories, original and selected; arguments of dramas and poems.
  - 4. Debates.

(See also Literature, 6 and 9; Art, 4; and Shakespeare, 4.)

# XIII. DRAMATIC TRAINING.

Practical study and presentation of scenes and dialogues from all forms of the drams, to develop the powers of conception and the ability to express every place of luman experience as a means of securing ease, simplicity, and naturalness in all kinds of speaking.

- 1. Old comedies. Conception of character-
- Dramatic rehearsals; stage business.
- 3. Characterization. Bearings and dramatic action
- 4 Poetic drama. Shelley's "Prometheus Unbound," Browning's "Pippa Passes," Milton's "Comus."

# ALV. RHETORIC AND COMPOSITION.

- 1 General principles of rhetoric. Practical exercises in writing.
- z. Weekly themes, with criticism.
- 3. Study of authors in relation to style. The principles of art as reated to writing.

### XV. PHILOSOPHY OF EXPRESSION.

- 1. General laws of nature, art, and expression.
- 2. Philosophy of art and expression.
- 1. Logic as related to speaking.
- 4. Psychology as related to expression.

# XVI. METHODS OF TEACHING.

- 1. Principles of education applied to the teaching of expression.
- 2. Practical teaching by students, with criticisms.
- 3. History of the methods of teaching elocution.
- 4. Psychology as related to methods of teaching.

# XVII. TRAINING OF CLERGYMEN.

- t. Bible and hymn reading.
- 2. Melody in speech. Faults peculiar to clergymen.

Special courses are given evenings, Saturdays, and afternoons, for teachers and special students. These courses consist of Vocal Training, Vocal Expression, Extensional Classes poraneous Speaking, Dramatic Training, and Literature. Special classes for clergymen are also arranged.

In all cases practical examinations will be given to determine the work accomplished. There will be an endeavor to test the mastery of exercises, the assimilation of principles, the growth of the artistic nature, and the personality of the student, as well as the knowledge gained from each course.

Five diplomas are conferred by the School. The regular diploma requires the mastery of at least thirty of the most

fundamental of the courses. Four other diplomas are conferred, each of which requires the mastery of at least ten additional courses. These post-graduate diplomas are.

- I. DIPLOMA IN LITERATURE AND ART.
- II. THE SPRAKER'S DIPLOMA.
- III. THE TEACHER'S DIPLOMA.
- IV ARTISTIC DIPLOMA.

The last two diplomas will be strictly post-graduate diplomas, and will be conferred only upon those who have taken the regular diploma.

Two years is the average amount of time required to comtength of Course. Plete the work prescribed for graduation. The Post-Graduate courses will require at least an additional year.

Applicants for advanced standing must present certificates from former teachers stating subjects, and the exact number

of hours in class or private which have been taken.

Advanced Standing. When the work is approved by the teachers of the School of Expression, these hours will be counted the same as if taken in the School, or an equivalent amount of time will be given without expense to such students. Advanced students are reminded that the highest success in any art school depends upon the thorough mastery of elements.

From fifteen to twenty hours of work a week, inde
Amount of Work. pendent of extra lessons and recitals, are arranged for members of each class. Additional hours may be elected by those prepared to take them.

All students who are preparing to enter the School are advised to study Literature, Shakespeare, and the Principles of Art. "The Province of Expression" and "Lessons in Vocal Expression" are especially recommended

A sixth diploma is now arranged for graduates of other schools of Oratory

Applicants who are unknown are requested to bring letters of introduction from their pastors or other persons Entrance of influence.

Courses of study will be arranged for the Diploma in Laterature at home, in such subjects as: The Province of Expression, History of Literature, History of Art, Lessons in Vocal Expression, Education of the Imagination and Home Study. Dramatic Instinct, Shakespeare, Browning, Tennyson, American Literature, History of Elocution, Poetry, Masterpieces of Literature, Forms of Literature, History of Allegory, or History of the Drama, etc. Students who desire to enter may forward name, addresses, qualifications, and subjects which are desired; books and outlines will be suggested or sent. In all cases Vocal Expression must be included among the subjects. No one, however, can take this diploma without at least a year of residence at the School.

The advantages to be gained from the various Advancourses of training in the School by different classes of students may be outlined as follows:—

THOSE STUDYING FOR GENERAL CULTURE. - One half of the courses given in the School of Expression are adapted to the development and harmonious education of every student, no matter what his professional aim. From year to year the courses are attended more and more by students who wish to take them for general culture. The aim of the School is to develop the whole man harmoniously; to secure not only power to think, but to train the imagination and artistic nature and to secure self-control; to bring students into sympathetic relationship with nature and act, and to give that culture which enables them to read all the arts or languages of the human spirit; to furnish vocal training to improve the voice for society in the home, barmonic training to develop ease and grace of bearing; studies in literature and vocal express on to develop the imagination, taste, and the artistic nature The School endeavors to awaken the whole nature of students to lead them to observation and study of nature, to develop their marcht and the harmonious co-ordination of all their faculties. It seeks to awaken

in students a consciousness of their real powers. Many who come to study for one profession change their plans of themselves because they become conscious of their real abilities. The courses awaken the latent faculties and powers of students. The high position occupied by graduates in every department of life testifies to the educational value of the methods and courses.

Fractions of Vocal Training, Elocution, or Expression — Vica, training in all its departments is thoroughly studied; systematic programmes and exercises are given and practically mastered. The I indurental principles of the science of training are discussed, and the various methods of training the voice and body are reviewed. Explanations are given of the methods of Delsarte and Mackaye in the training of the body, of Lamperti and others in the training of the voice. Each student is set to observe nature for himself. Vocal expression is developed according to universal principles, not by mechanical rules. A definite method is given in every form of training, but no artificial systems. The study of the most advanced principles of education are applied to the teaching of different forms of expression. The study of literature by practical rendering. Review of methods adopted in the School of Expression. Practical teaching with criticisms.

PUBLIC READERS AND VOCAL ARTISTS — Thorough training of all kinds is adopted to secure plasticity and responsiveness in voice and body. Vocal expression in all its forms is practically studied. Principles of all the arts are studied, and applied to vocal expression. The practical rendering of all kinds of literature. Acting and stage business. Platform work. The new school of acting contrasted with the old. Study of the methods adopted by the greatest masters of vocal expression. The laws of all the vocal arts.

CLERGYMEN AND PUBLIC SPEAKERS.—Thorough training of voice and body to secure economy of force and self-control. All forms of speaking, conversations upon literature, and topics in oratory to develop the power to think upon the feet. Practical training of the logical faculties. Development of the normal methods of the mind in thinking. Development of naturalness and simplicity in melody. Processes of the time carefully studied in their modulations of the voice. Development of imagination and philosophic memory. Study of Oratory as an art. Principles of art applied to style and delivery. Extemporaneous speaking with debates and discussions on the topics of the time. Faults peculiar to dergymen and speakers corrected by eradicating their causes. In the land hymn reading.

TEACHERS OF LITERATURE AND ENGLISH. — Review of the various methods of studying literature, and exercises according to each Study

of literature by practical rendering tather than by mere analysis. The nature and forms of poetry. Practical studies in all forms of literature, Development of the imagination and dramatic instinct. The principles of expression illustrated by different authors. Relation of literature to vocal expression. Practical study of literaty art. Study of rhetoric and plactical writing of themes.

FEACHERS OF PUBLIC SCHOOLS AND OTHER INSTRUCTORS—
Thology training of the voice to secure ease, health, and effectiveness in its use. Development of the pleasant qualities of the voice. Studies of a main nature. Development of naturalness and power in reading and expression. Articulation. Function of vocal expression in education. Faults of reading and the use of the voice. Conversational naturalness.

LITERARY STUDENTS AND WRITERS.—Development of style by training of the artistic nature. Such a study of universal art as will stimulate the creative faculties of the mind and awaken artistic ondeavor. The peculiar language of every art. Development of imagination and dramatic instinct. Elements of power in all the arts. Universal principles of art applied to all forms of literature. The methods adopted aim to awaken the powers of the man rather than to secure mere external regulation, to stimulate rather than repress, to guido rather than conform to artificial standards. The success of the methods is shown in the fact that many graduates of the school have adopted literature as a profession.

The School has a large and pleasant hall, accommodating nine hundred persons, where at least fifty recitals and literary studies are presented each year by the students. Readings and impersonations are also given before the school by the ablest artists. The entertainments — Saturday noons, afternoons, and evenings — form an important course, to which many citizens of Boston subscribe for reserved seats.

The following teachers have had charge of the Teachers School from the beginning:—

S. S. CHERY A.B., Grant University, 1872; A.M., B.D., and Ph.D., Boston University, 1875-79; University Instructor and Snow Professor of Oratory Boston University, 1879-38; acting Davis Professor of Elecution, Newton Theological Institution, 1884-; Instructor in Llocation,

Harvard University, 1891, and Divinity School of Vale University, 1892; Librarian of the Boston Art Club, 1891—: author of "The Province of Expression," "Elements of Vocal Expression;" graduate of Prof. B. B. Morroe, of Dr. Guilmette, pupil of the elder Lamperti, of Steele Mackage (the assistant and successor of Delsarte), and of about forty tea hers in America and Europe in such specialties as Voice, Vocal Lapression, Pantomium Ex-

pression, or Dramatic Action.
Mr Mackaye wrote in 1885,
withour solicitation: "Mr.
Curry has gone farther
and more thoroughly
into the subject of
expression with me
than any student
Lever had."

ANNA BARICHT CURRY, graduate of Prof. L. B. Monroe, Dr. Charles A. Guilmette, and others; assistant of Prof. L. B.



LADIES' DEPSSING-ROOM

Monroe from 1877 until his death. Principal of the School of Elocution and Expression, 1879-83. Professor Monroe said of her: "She is the only teacher I ever had who could take a class after me and sustain the interest."

A small library of books on Expression and Oratory is available for consultation by the students. Donations to the library have been made by Prof. J. W. Churchill and Mr. Leland T. Powers. Similar gifts will be gratefully received.

Boston has long been noted as the most favorable residence in the country for study, on account of its public library (open to students of the school), numerous lecture courses, and various institutions for the promotion of art and culture.

Expenses and Home Board and rooms from five to ten dollars per week may be had in the vicinity of the School,

e, ther in the same building with teachers or with private families. Teachers take a personal interest in the welfare of students while in Boston, and endeavor to secure for them everything favorable to their advancement.

All fees are payable two thirds in advance.

Taition for each regular group of fifteen hours a week for	th	e	
year		ł	\$140.00
Work chosen by subjects, each hour a week, for the year			15.00
Private lessons, one to six dollars an hour.			
No reduction except in cases of protracted sickness			
Fee for diploma	į.	4	5.00
Extra examinations, each			
Evening classes, an hour a week, for twenty weeks			

Clergymen are charged half rates in Vocal Training and Vocal Expression. No charge is made for tuition to those who have attended three full years. All regular students receive free individual assistance from some one of the teachers.

The School will open each year the first Wednesday in October, and close the first Wednesday in May.

There will be vacation on all legal holidays, and two weeks at Christmas.

Institutions desiring teachers for permanent or temporary positions are requested to apply to the Dean. It is to the interest of the School that every teacher sent out shall be successful; therefore careful attention is given to all inquiries from the authorities of schools or colleges.

For further particulars or additional information, address

S S. CURRY, Pri.D., 458 BOYLSTON STREET, BOSTON. I have learned much from my masters, re from my companions, most of all from my scholars."

# STUDENTS.

# POST-GRADUATES AND FOURTH YEARS.

Belle Joy Butterfield (Class of '91)	Andover.
Carclys Susan Foye (Class of '94)	Boston.
Mary Ann Rady (Class of '96)	Cambridgeport.
POST-GRADUATES AND THIRD GROUP C	F COURSES.
Mrs. Eliza P. Alexander (Emerson College of Oratory, '87)	Belfast, Maine.
Zoua Bogart B L. (Oxford, '96) (Oxford College of Ora-	494
tory, '95)	Clinton, Indiana.
Charlotte M. Brown (Class of '96)	Boston.
Rosahe Mamiya Dehil (Class of '94)	Mechanicsburg, Pa.
Isabello Sara Horne (Boston University School of Oratory)	
Maria Louise Jackson (Class of '96)	So. Milford.
Francos Laura Long, B.L. (Oxford, '96) (Oxford College	
of Oratory, '95)	Jackson, Ohio.
Belle Handy Noonan (Class of '96)	
Lucy Harriet Putnam (Class of 196)	Worcester.
Fanny L. Rogers (School of Elecution and Expres-	
sion, '81)	Roston.
Blanche Etta Shattuck (Class of '96)	Roxburg
Mary Leng Wilkinson (Class of '96)	Cholsen.
Grace A. Wingate (Emerson College of Oratory, '92) .	New York.
Jesse Charlotte York (Class of 296)	Catlettsburg, Ky.
Mary Taylor Forman	St. Shreveport, La.
Emma Louise Schumacher	
SECOND GROUP OF COURSES	š.
Susic Tennant Austin	Savannah, Ga.
Emma Frances Carpenter	Rast Greenwich R. L.
Ezabeth Gilman Coolidge, A.B. (Chattanooga Col. 392)	Chattanaga Tonn
	Cohoes, N Y.
Islan Alasa Carra	St. John, N B.
No. of a Co. Co. The Co.	Boston.
T.77 19 19 19 1 1 1	Newton.
	Hinsdale, N H,
Grace Steele Hyde	Mchawk, N. Y.

Winifred Delores Leonard			Corning, N. Y
Z.ta Mullov	,	4	Chilsea.
Alice Newbegin			San Francisco, Cal.
Hazey Ione Phillips			
Sophie Susie Reynolds, M.L. (Alfred Univ. '93) .		4	Alfred, N. V.
Mary Eleanor Shafer, B.L. (Allentown, '93)		4	Middletown, Md.
De,bert Moyer Staley			Billerica.
Ava D Steele, A.B. (Missouri Valley College, '96)			Marshall, Mo.
Windeed Laura Taylor			Oak Park, Ill

# FIRST GROUP OF COURSES.

Bettle Aldridg	ξe	,								,				Carrollton, Mess.
Agnes Ekzabe	th Bury													Mauston, Wis.
Reuben Steve	ль Втом	TD .												West Medford.
Helen Lee Br	ooks .										4			Louisville, Ky.
Mary Katherit	ne Came	ron		٠				٠	,	٠				Boston.
Sylvia Chapm	an						,		,				٠	Canton,
Carolyn Mae	De Graft	Ε.							٠					Schonectady, N. Y.
Mary Edward								4		,	٠		,	Groonfield, Ill.
Susan Ellison	Farnbar	in.		٠		,				٠				Peabody.
Mrs. Jennie H	ayward	Haro	ղսի	HE	٠					٠				Roslindale.
Helen Louise	lickey												٠	Randolph, N. Y.
Grace Minetta	Greens	ngh			,	,	4	á	,					Roxbury.
Susje Loraine	Hapgoo	d												Peru, Vermont.
Carrie Angelia	e Hard	wick			į.	ď								Annapoles, N. S.
, Amy Marie Jo	hoson .		,			į.			4	į.				Ipswich.
Gertrude Bess	ie Johns	OTI			ï	,		4						Helmont, N. H.
Lucie May Jo-	nes				ï	."								Raodhouse, 14.
Louise Gilmar	Kiehle													Minneapolis, Minn.
Myrtle Scott 1	danshel	à,		ï					٠		4	٠		Springfield, Ky.
Grace Marie N	letcalf													Wrentham.
-Elizabeth Mill	er				'n	÷		٠					٠	Warren, Pa.
Victoria Capri	ce Moor	Œ.			ï	4		4					٠	Dryden, N. V.
Eva Woolston									4					Hackettstown, N. J.
Lilian O'Dani	el						4			4				Nashville, Tonn.
Grace Harriet	Patriqu	ìn				ï				٠				Wolfville, N. S.
Mrs. Josephin	e Reed					·							,	Osborn, Mo.
F orence May	Roche													Brookline.
Mercy Woodw	orth Sa	abor	n											Somerville.
Grace Emilie!	l'aft .				٠	ų.					٠			Swanzey, N. H.
Lucy Obver T	hacher					ě								Brighton.
Witheliama M	arie Th	nrat	nn							4		4	,	Boston
Mrs. Lena Ha	wkins V	Vats	ŊΪL		ı.	٠			-					Huntingdon, Tenn.

# SPECIAL AND SUMMER STUDENTS.

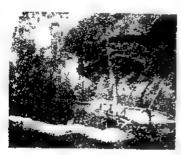
Ica Helen Adams	Roslindale.
Hoten Isabel Allen	
John Wesley Annas, Barries	Sprague's Mills, Me
Harnet E. Bailey	
* 3 TS 1:	Woburn.
The state of the s	Roxbury
Adeane Ehnore Bodfish	Taunton.
M 3 4 4 4 5 7 3 7 6 8	North Ferrisburg, Vt.
Part is 3 to a risk is	Buston.
Paul Robert Briggs	St. Louis, Mo.
Edna Adele Bright	Franklin.
Al.ka Bronis	Bliss, N. V.
Rev. Dillon Bronson, A. M	Newton.
Everett Andrew Burnes A. B (Dickens Colle	ege, '96) . Brooklyn, N Y.
	So. Lancaster.
Greta Evelyn Byron	Roxbury.
Rev. George B. Carr	Lincoln University,
Louise Elinore Carter	Woburn. [Pa.
Rev. P. J. Cavanangh	
Rev. Robert Loms Clark	Roston.
Rev. Frank Wilbur Collier, A. B. (Johns Hop-	kins Caiv.)
'96	Baltimore, Md
Catherine Cornelius	St. Louis, Mo.
Adelme Bertha Côté	Quincy.
Wilfred Bernal Crawley, A. B. (Acadia) 189 .	Boston
Elmer I ewis Curtiss, A. M. (Yale)	
Samuel Cushman	Parotucket, R. I.
Pa line Dederer	Long Branch, N. J.
	Natchez, Miss.
Elizabeth Elliott	Westernport, Md.
Dora Freeman, A. B. (Wellesley)	Wakefield.
Mirlam Fanny Gallert	Waterville, Me
Emma Gibbons	Buffalo, N. V.
	Arlington.
Sara Jame Greene	Norwell.
Grace Greenwood	Lynn
Filzabeth Berkeley Grimball	Flat Rock, S. C.
Mrs. May Howard Harris	, Jamaica Plain.
Mrs. Eliza Josephine Harwood	Kent's Hill, Me
George Hawley	Melrose.
Thomas Sumpson Holt, A. B. (Delaware, '94)	
Margaret Ella Hoghes	Blairstown, N. J

	Rev. F. P. Johnson		,						+			-		Roslindale,
	Sarah Allen Jordan 🔒													Boston.
	Edgar Jones	7			,									Newfoundland.
_	Frank Berry Jones .	,					4							Baston,
	Abbie Pierce Josselyn													Charlestown
	Madeline Frances Kiel	ty												Boston
	Martha C. Kincaide.													Quincy.
	Beatrice Mand Lee .													Roxbury.
	Rev Sanuel Lane Lo	QTQI	15, .	Α.	B.	(A	ուհ	ers	<b>ኒ</b> 'ን	2)				Boston.
	Armie Laurse Morris		-											Boston.
	Rev. George F. Murpl									٠				Cleveland, Ohio.
	Melem Shaw Nash .													North Hanaver.
	Katherine Nason .													Boston.
	Harriet Hosmer Norce	059												Watertown.
	Catherine Gertrode O'	Bne	en											Cambridge.
	Lahan Sibyi Pame .													Brookline.
	Robert Pellak													Montgomery, Ala.
	George Priesing										,			Jamaica Plain.
	Rev. W. W. Recves													
	Ralph C. Ringwalt, A.	. В.	. (I	lar	vat	d,	95]	)						New York.
	Rev. E. A. Robinson,												,	Wollaston.
	Harry Rosenfield ,											4		
	Anna J. Scanlan			,					,					Buffalo, N. Y.
	Rev. A. Erving Scovill	le, .	A.	B.	(B	ron	n)							Akron, Ohio.
	W. B. Smith									,				Medford.
	Rev. Nancy Wiley Pair	ne!	Sm	ith								,		Medford.
	Belle Cody Strickland										4	,		Plattsburg, N V.
	Gertrikle S. Tabor 🖫					4								New Bedford.
	Charles Albert Tighe,	A.	B.	(0	hic	)						,		Celine, Ohio.
	May Elizabeth Towne													Greenbush,
	Emma Caroline Vogel													
	Helen Waldo													Jamaica Plain.
	Mrs. Roberta Dope W.	atk	ins			,							,	Melrose Highlands.
	Martin Joseph Welsh													North Campridge,
	Mrs. Alice Whelden													Campello.
	Lily C. Whitaker .		4								٠			New Orleans, La.
	Leanor Frances Louise	: W	7illi	am	5				,					Roxbury.
	John Weiston		4											Kincaid, W. Va.
														-

# SCHOOL OF EXPRESSION, BOSTON.

# SOUTHERN SUMMER TERM, MONTEAGLE, TENM, JULY, 1897.

THE Southern Summer Term of the School of Expression will open at Monteagle, Saturday, July 3, 1897, at 3 p. m. All are invited to the opening address by the President, S. S. Curry, Ph.D., on The Nature and Forms of Expres-



Above Winston's Cascade

sion. All the courses are systematic, hence every student is urgently requested to be present at this opening lesson.

This term was arranged by the Board of Trustees of the School of Expression in response to the following request, which was signed by hundreds of the leading people of the South:—

To the Trustees of the School of Expression, Boston.

DEAR BIRS: We, the undersigned, being deeply interested in the advancement of artistic Vocal Training, Expression, and Oratory in the South, deem that a Snamer Session at some Southern centre would conduce greatly to the growth of this important branch of higher education.

The enviable reputation enjoyed by the School of Expression, Boston, of which you are the disinterested guardians, and the belief that your devotion to national educational progress will induce you to forward the above plan, have led us to apply to you.

We request that you will arrange a Summer Term of the School of Expression under the direction of some of its leading teachers, at some favorable place in the South for the year eighteen hundred and ninety seven, and we promise our co-operation, counsel, and influence to make such a term an artistic and educational success.

After careful investigation of many locations, the School has chosen as the best situation for such work, Monteagle, Tennessee, on the summit of the Cumberland Mountains, 2,200 feet above the level of the sea. It is six miles from Sewanee, the site of the University of the South, where vacation is given in the winter, so that the students may have the benefit of the summer on the mountains. The summer climate here is invigouating and health-giving. Not only is Monteagle the gathering place for thousands of students, educators, and representative people from every State in the South, but some from the Northern States are accustomed to spend their summers there. Monteagle is purely benevolent in its aims, all the income being apent for the benefit of guests. A new building with an auditorium seating five hundred, with two large recitation-rooms in addition, have been offered to the School of Expression.

Monteagle is specially favorable also because expenses range from \$3 to \$6 a week. There are teachers' homes for Alabama, Mississippi, Memphis, Nashville; and others from different States and places are being organized. An International Teachers' home has been located at Monteagle, with room and board for its inmates provided at \$3.50 a week. The amplest provision is made for teachers. Accommodations in hotels and boarding-houses can be secured at from \$6 to \$10 a week.

The School of Expression was founded as a benevolent enterprise by leading educators, writers, and persons interested in the improvement of Voice, Speaking, and the Vocal Interpretation of Literature.

The methods are the result of original investigations and personal lessons with over forty of the leading teachers of the world. It aims to furnish the most thorough work in all departments of Vocal Training, Vocal Expression, the Vocal Interpretation of Literature, Speaking, Public Reading, and Methods of Teaching.

The aim of this term is to furnish to all thorough training of the voice and body and the artistic nature as a means of

culture. The work is specially arranged to meet the needs of teachers of Voice, Elocution, and Literature in the Pullic, Normal, or High Schools and Colleges of the country, to it raish to professional men, such as clergymen or speakers, thorough training of the voice and delivery; to give those, glitraining and artistic courses in the Vocal Interpretation of Literature to public readers; and to furnish a symposium where all progressive teachers can become acquainted with the most advanced methods in all departments of training and expression in the world.

Every effort will be made to give at this Southern term the most thorough work possible, with the greatest number of courses to meet the greatest variety of needs.

The supervision of this term has been given by the Trustoos to the President, S. S. Curry, Ph.D. (three hours a day), Mrs. Anna Banght Curry (three hours a day), Prof. Wellington A. Putham, and Prof. A. H. Merrill, A.M., of Vanderbilt University, with a corps of able assistants. The classes will be divided into small sections, according to needs and professional aims and advancement, for a portion of their work.

Two courses will be arranged for the entire term. The first will be a popular course of one hour and one half a day, especially intended for teachers in the public schools, and those who wish only a small amount of work. The second course will be the most thorough possible. There will be four hours a day of work: 8 A. M., Vocal Training; 9 A. M., Vocal Expression; 10 A. M., Preparation of the Body and Pantomimic Expression; 11 A. M., Vocal Interpretation of Literature.

Other subjects will also be added as electives, such as Shakespeare, American Literature, and a special section for clergymen and speakers. Individual lessons will be in charge of Mrs. Anna Baright Curry and Prof. A. H. Merrill.

St deats are requested to prepare two or three recutations, the argument of some leading poem, or other subject, to give as a conversation, and some dialogue from Shakespeare or other

# PRELIMINARY TERM, JULY, 1897.

A PRELIMINARY term of the School of Expression under the direction of the teachers of the School, will open Monday, July 5th, at 10 a.m., and will continue four weeks. Work will be arranged for small classes and for private lessons in Vocal Training, Vocal Expression, Pantomimic Training, Recitation, and Laterature.

Terms, three hours a day in class, with additional individual assistance, and three hours a week in private lessons for the term of four weeks, \$40; with the Delsarte Term, \$75. Tuition payable in advance.

Special courses can be had in Swedish Gymnastics and Physical Culture, Phonology and Visible Speech. Vocal Training or Vocal Expression, at \$15 for the term, for those who do not wish to enter the regular course. Special sections will also be organized for elergymen or theological students at half rates.

The work in this term will be very thorough and systematic, and will be specially arranged to prepare students for the advanced work of the Delsarte Term, or for advanced work in the regular school year.

During the months of May, June, and July, private lessons will be given at the rooms of the School, or small sections organized, at from one to five dollars an hour.

For the annual catalogue of the school, list of books, specimen copy of the Quarterly Review "Expression," or circular of the Southern Summer Term at Monteagle, or further information, address the Registrar, Anna Baright Curry, 458 Boylston Street, Boston, Mass.

### CONFERENCE ON EXPRESSION.

Boston, Thursday, Friday, and Saturday, August 12, 13, 14. Programme in the June "Expression."

# Lessons in **Docal** Expression.

Through the use of your text-book on vocal expression, I have had the past term much better results and more manifest interest on the subject than ever before. — A. H. Merrull, A.M., Professor of Elecution, Vanderbilt University

The support is handled in a new and original manner, and cannot full to revolutionize the old elecutionary ideas. — Mail and Empire Toronto

It - cap tal good sense and real instruction. - W. E. Huntington, Ph.D., Dean of College of Liberal Aris, Boston University.

I vale each as slowly and with as much interest as though its who', is bject were entrely new to me. . . It ought to do away with the artificial and mechanical styles of teaching. — Henry W. Smith A.M., Professor of Execution Princeton College.

I am greatly pleased with the emphasis that is placed upon speaking. — Prof. D. L. Mauisby, A.M., Units College.

Postpaid, \$1.25; for examination, \$1.10.

# Imagination and Dramatic Instinct.

Dr. S. S. Curry has issued, from the press of the School of Expression, Boston, two valuable volumes, "Lessons in Vocal Expression" and "imagination and Dramatic Instruct." Dr. Curry well calls the attention of speakers to the processes of thinking in the modulation of the voice. Every one will be benefited by reading his volumes. Elemental and logical relations become properly classified and progressively arranged. The pages devoted to "Modes of Development" are perhaps the most valuable of all, but the most instruct, namely, assimilation. Too much stress can hardly be laid on the dramatic instinct, namely, assimilation. Too much stress can hardly be laid on the author's ground principle, that where a method arms to regulate the modulations of the voice by rules, then inconsistencies and lack of organic coherence begin to take the place of that sense of life which lies at the heart of every true product of art. On the contrary, where vocal expression is studied as a manifestation of the processes of thinking, there results the truer energy of the student's powers and the more natural unity of the complex elements of his expression.—Dr. Lyman Abbott, in The Outlook.

The author's suggestions are practical, and will be found very useful. — Boston Globs.

Charming in style, original in matter, and far in advance of other elecutionary works. — Miss Catherine A. Findley, Instructor in Elecution, Ohio University, An extremely helpful book. — Boston Traveler.

It seems impossible for any one to have gone more exhaustively and carefully into the subject, and we cannot conceive of any other brook that could so thoroughly filtre place the author intended this to occupy. One of the most interesting portions of the book is the very able Introduction, and one better interstants both author and his work after reading ft.— Boston Times.

Postpaid, \$1.50; for examination, \$1 20.

Address: SCHOOL OF EXPRESSION, 458 Boylston Street, Boston.

# The Province of Expression.

The work of a nighly intellectual man, who thinks and feels deeply, who is in earnest, and whose words are entitled to the most thoughtful consideration. - William Winter.

A book of rare significance and value, not only to teachers of the vocal arts, but also to stidents of fundamental pedagogical principle. In its field I know of rowner, resenting in an equally happy combination, pullosophic insight, scientific reservit, moral lotimess of tone, and licerary facility of exposition. Present William P. Warren, LL.D., of Boston University.

It is a treatise on the whole subject of expression, and the broadest and most couplete survey or the whole subject. -Dr. Julius H. Ward, n \*Boston Herald."

\$2.00, postpaid; with a year's subscription to "Expression," \$2.50.

# Classics for **Docal** Expression.

NEW EDITION, ENLARGED.

"The best book of selections ever arranged for teaching."

I am more than pleased with the book, and find it perfectly adapted to the work, - Shaller Mathews, A.M., Professor in the University of Chicago,

Price for examination, \$1.70.

# Erpression.

Accept my thanks for a copy of No  $\pm$  of "Expression," which I have looked through with a pleasure enhanced by personal interest. How widdly to my mind's explanation in the image of our dear friend, Lewis Monroe, making one of his characteristic utterances, often so corrously prophetic! . . . My dear Mr. Curry, I congratulate you on having established a broad bright light at last, of which this little brochure is one of the beams, -J. Troubridge.

Professor Carry's deep devotion to art in its highest sonse permeates all his work, and in the resultant one teels the unusually spiritual culture to which his judgment has attained. This little quarterly, "Expression," is indeed a gern among period.cals, and will contribute untold pleasure and benefit to all seekers after true development. — Boston Ideas.

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Va. acre to all students of the art of expression, in whatever field. - Evan-geheal Messenger.

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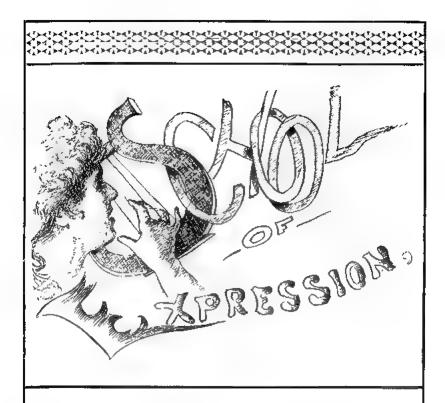
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# Annual Catalogue 1898

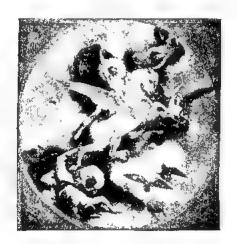
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\*\*Reauting\*\*, \*\*\*

# Annual Catalogue

OF THE

# SCHOOL OF EXPRESSION.



Bonnar's Triumph of Art, Hôtel de Ville, 1904.

# BOSTON:

458 BOYLSTON STREET, CORNER OF BERKELEY, 1898.

THAT which the School of Expression stands for -utterance or expression - crowns, as it were, or fulfils the life of man, and finds and feels all life perpetually behind it . . . Everything that is, struggles at first to be comprehended in the mind of man, and is then uttered with richness and exquence of every kind, - eloquence of gesture and eloquence of voice, or that which is also true eloquence, the eloquence which the scu ptor carves in the marble, or the painter puts on the canvas. "He spake, and it was done." How rich are the words! They show that even the eternal life completed itself in utterance, and the world was. . . . Expression is valuable only as it crowns life. Nobody has a right to study expression unless he is conscious that behind expression lie deed and action, and that therefore he or she who tries to utter must have something that shall be clamoring for utterance. . . . Nobody can truly stand as an atterer before the world unless he be profoundly living and earnestly thinking. The world needs more earnest life, truer and more noble thoughts. As she wins these, expression comes into its true place, and the deed lifts itself up, and clothes itself in all the richness of imagination and reason in the mind of man. It utters itself in all the trained finency and picturesque power of expression which belong to this marvellous nature of ours, - a nature which it is not possible for us to divide in any clumsy way into body, soul, and spirit, but a nature which is one man, living, thinking, and speaking with one entire action of the human nature. . . .

You, full of the spirit of him who acted and of him who thought, take up the action and the thought, give it by the power of your expression some immediate existence and memory among men, and so make ready for the time when, having passed out of the immediate thought and recollection of mankind, it shall have gone into that great power by which man has become richer and more divine from year to year and from generation to generation. It is a noble thing to learn expression; feeling hie behind you, feeling within you, in fact, every power of utterance.

We are a talking people, and yet we know that the power of eloquence that is in our American people has not begun to attain the fainess, the richness, the completeness of which it is capable. We rejoice in this school, because it is cultivating, or doing very much to help in cultivating, the most active and the most thoughtfu, people in the world, and also the most influential in finished and expressive speech. So we rejoice, and I am glad to express the satisfaction with which out whole community rejoices, to see a school which has already on the such good work beginning under such favorable auspices another year of its happy and effective life. — From an address to the School of Expression by the Rt. Rev. Phillips Brooks, Oct. 8, 1891.

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# ENDOWMENT.

Sir Henry Invite endowed an Instructorship in Dramatic Training in 1888. A small fund has been secured to endow a Lectureship for elergymen as a Memorial to Bishop Phillips Brooks, a member of the Visiting Committee from the foundation of the school. Endowment is needed to advance the cause of the spoken word in education, and to place it upon a firm basis, free from all commercial motives.

# FORM OF BEQUEST.

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The School of Expression has authority to own \$500,000.

# School of Expression,

BOYLSTON STREET, Corner of Berkeley (Back Bay),

# BOSTON.



The School occupies the Middle Story of Association Building, including the Main Hall.

Electric cars from all parts of the city pass the School, and within five minutes' walk are Columbus Avenue Station of the Boston and A bany, and the Park Square or Providence Depot of the New York New Haven, and Hartford railroads.

A block away are the Public Gardens and the Boston Common The office windows look out on the buildings and grounds of the Massachusetts Institute of Technology, and a block beyond are the Boston Art Mise im and the new building of the Boston Public Library.

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My DEAR Sie, — Pray convey to the signatories of the most flattering letter sent to me my sense of the honour which they have done me in so kind an expression of their wish. I should be delighted to comply with their request to read "Hamlet" were it in my power, but unfortunately it would be quite impossible for me to undertake such a task in the afternoon and fuffil at might the engagements to which I am already committed Should, however, they so desire it, I should be happy to give on some occasion during my stay in Boston a reading of various pieces or selections for the purpose mentioned in your letter.

Believe me, dear sir, faithfully yours, HENRY IRVING.

S. S. GURRY, Esq.

Pebruary 17, 1888.

DEAR Mr. CURRY, — Please convey to the students and teachers of the School of Expression my most cordial acknowledgments of their very beautiful gift. It needed no such token to make an enduring impression on my mind of the occasion which brought us together; but I shall always prize this souvenir very highly amongst the treasures which remind me of America. If I have done any service to the School, it is because we have a common aim, and because we are contrades in a great art. There is so much to learn and so much to do, that after all there is no great distinction between master and pupil. Let me be remembered amongst you as one who is striving towards the same ideal, and who is glad to welcome by word and deed his fellow-students on the way.

Believe me, very faithfully yours, HENRY INVING.

Labies and Gentlemen, — Our reading is ended; but I cannot allow the opportunity to pass without assuring you of the pleasure it has given Miss Terry and myself to be associated with so excellent an institution as the School of Expression.

It seems to me the danger in teaching elecution, although I do not claim to be an authority, is that some formal and artificial method should supersede acture. But in this school you seek to avoid that danger by the recognition of the principle that all good speaking comes from the training of the faculties of the mind. For the same reason, good acting is not declamation, but the expression of character; and the actors aim is not to imitate this style or that, but to cultivate his own resources of impersonation

I cannot but thank you, for Miss Terry and myself, with all my heart, for the attention you have given our reading, and I sincerely hope that some substantial benefit to this excellent institution will be the result.

Letters from Henry Irving, and his address at the close of his reading given to the School of Expression.

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Vocal and Pantominue Training, General Principles of Training; Vocal and Pantomimic Expression; Principles of Art.

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W. J. ROLFE, Ltt.D., Lecturer on Shakespeare.

# LECTURES AND RECITALS AT THE SCHOOL OF EXPRESSION DURING 1897.

Jan 9 Students' Miscellaneous Recital.
Jan 16 Shakespercan Recital.
Jan. 23 Lecture on Emerson's Poetry. Mr. Charles Mellou.
Jan. 30 Recital from Jan Maclaren's Works.
Feb. 6 Miscellaneous Recital.
Feb. 9 Nature, Meaning, and Laws of Rhythm in Experience
and Expression. Rev. W. R. Alger.
Fcl. 13 Recital of Southern Stories.
Feb 16 Eighteen Forms of Emphasis. Rev. W. R. Alger.
Feb. 19 The Voice and the Spirit. Mr. Cola.
Feb. 20 Poetry of Emerson. Mr. Charles Malloy.
Feb. 23 Hawthorns. Short Stories.
Feb. 27 Thoreau and His Life with Nature. Mr. Frank W.
Sanborn.
Mar. 6 Students' Recital.
Mar. 18 "What all the World's a-seeking." Mr. Ralph
Woldo Trine.
Mar. 20 Children's Recital.
Mar. 27 Shakespeare, the Man. Dr. W. J. Rolfe.
Apr. 3 Misoellaneous Recital.
Apr. 8 Junior Recital.
Apr. 10 Short Stories from Southern Authors by Southern
Students
Apr. 24 Theater and Travel as Educational Influences. Rev.
J. H. Wrogin.
Apr. 26 Studies from Hawthorne's "Scarlet Letter."
Apr. 29 Class Day Exercises.
May 1, 4 Short Story Recitals.
May 8 Studies from Chaucer.
May 5 Dramatic Studies.
May 6 Midsummer Night's Dream and Graduating Exercises.
July Six Recitals. Dr. Curry, four Lectures on Art.
Aug Two Recitals. Conference on Expression.
Oct. 13 Miscellaneous Readings. Prof. J. W. Churchill.
Oct. 13 Miscellaneous Readings. Prof. J. W. Churchill. Oct. 20 Tennyson's "Gninevere." Mrs. Anna B. Curry.
Oct. 27 Midsummer Night's Dream. Miss Carolin S. Foye,
Oct. 80
Nov. 8 The Art Advantages of Boston. S. S. Curry, Ph. D.
Nov. 6, 13, 20 Three Lectures on Emerson's Poetry. Mr. Cluarles
Mallov.
Nov. 27 Mrs. Louise Chandler Moulton, Readings from her
own Works,
Dec. 4
of the Conscientious Novelist."
Dec 11, 18 Students' Recitals.
Dec. 21 Students' Short Story Recital at the Boston Art Clab,
-

The studies are divided into sixteen groups. The technical training is divided into steps which must be mastered in their order. Studies are so arranged as to include not only all forms of training, but also a comparative study of different arts. This method prevents artificiality and imitation, and is the most effective means of securing knowledge of the fundamental principles underlying all art.

This method also furnishes a basis for intelligent criticism, stimulates the artistic faculties, and develops spontaneous, natural expression.

The following are seventy of the leading courses which have been given during the last ten years.

Courses. Some of these courses are given every year; others, every other year; and still others, every third year.

The courses given in the School cannot be divided and named in all cases, as is possible in a scientific school. The object is to stimulate creative thinking, and to encourage and furnish opportunity for the expression of such thinking. To this end the work is often changed during the year to meet the special needs of classes and individuals; and the amount of time devoted to each course is varied according to circumstances.

#### I. VOCAL EXPRESSION.

- Elementary principles of vocal expression. Correct mental action v. reading and speaking. Development of the oratoric, dramatic, and artistic instincts.
- 2 Rnythm and melody in speech. Fundamental characte istics of naturalness; development of rhythm and melody and the various mode lations of tone, with their functions in expression.
- Tone-color and harmony. Emotion and tone. Purposes in expression.
  - 4. Problems in vocal expression.
  - 5 Study of miscellaneous selections from all forms of literature.

- 6. Study of lyrics, odes, ballads, and all forms of poetry.
- 7. Public reading as a fine art.
- 8. Monologues and impersonations.

(See also Literature, 1, z, 4, and 5.)

# II. VOCAL TRAINING.

- Elementary vocal training. Development of correct voice production: eradication of faults of voice.
- 2. Emission of voice. Relation of tone to speech; essential qualities of voice. Physical and psychic training of the voice
- Agility of voice. Correct use of registers. Flexibility in speech and song.
  - 4. Resonance and tone-color. Overtones and sympathetic vibration.

### III. PHONOLOGY.

- r Articulation. Training of the organs and study of the elements of speech.
  - 2. Pronunciation. Training of the ear. Vocal quantity.
  - 3. Visible speech and study of dialects and impediments.

### IV. ORGANIC PHYSICAL TRAINING.

r. Organic gymnastics. Theory and practice of free gymnastics; systems of gymnastics; diagnosis and training for the perfection of the physical organism.

# V. HARMONIC PHYSICAL TRAINING.

- 1. Harmonic gymnastics. Principles and kinds of physical training. Training of the body as the instrument of expression. Development of plasticity, poise, ease, and harmony; of grace, strength, and responsiveness in the whole organism.
- Co-operative training. Development of unity and sympathetic co-operation of all parts of the body in expression.

### VL PANTOMIMIC EXPRESSION.

- 1. Elementary pantomime. Laws of gesture and pantomime.
- 2 Mainfestative pantomime. Study of significant motions, positions, and special functions of each part of the body as an agent of the rollnd K...ds of pantomime.

- 3 Elliptic pantomimic training. Development of unity in the pantom.m.c actions of all parts of the body. Applied pantomime.
- Representative expression. The use and abuse of descriptive pantomime.
- 5. Gamuts of pantomime. Practice of series of movements to develop unity in the expression of the whole body.

#### VII. UNITY AND HARMONY.

- I Problems in expression. Relation of pantomime to voice.
- 2. Study of rôles. 3. Abridgment of selections for reading.
- 4. Practical application of the great laws of expression and art.

#### VIII. LITERATURE.

Practical study of literature as related to expression. Study of authors, not by verbal, grammatical, and analysic methods, but by savestigations and practical rendering.

- 1, Literature and expression. Principles of art in various forms of literature.
  - 2. Principles of poetry. Narrative poetry.
  - 3. The shorter poems of Wordsworth.
  - 4. Tennyson's "Idylls of the King."
  - 5. Studies among the shorter poems of Browning.
  - 6. Shorter poems of Shelley.
- 7. Novel-writing as an art. Principles of dramatic, epic, and lyric writing,
- 8. History of literature. Investigations, conversations, and discussions. Great epochs of English literature.
  - 9. Minor poets of the nineteenth century.
  - 10. W.t and humor in the literature of different ages and nations. (See Speaking, Vocal Expression, and Dramatic Training.)

#### IX. SHAKESPEARE.

Presentation of selected scenes and dialogues for the education of the powers of conception, for the practical study of the highest forms of the drama, and as the best means of studying human character.

- 1. Shakespeare's comedies.
- 2. Shakespeare's later comedies.
- 3. Tragedies of Shakespeare.
- Shakespeare's art. Discussions.

#### X. ART.

- Principles and relations of the arts. Study of selected fopics from various art critics.
- 2 History of art. Review of the sources; relation of the various forms of art.
  - 1 Laws of histrionic art. Dramatic criticism.
- Studies and conferences upon the great masters of expression, Homer, Phidias, Virgil, Dante, etc.
  - 5. Masterpieces of art.
- 6. The genius of art. Spirit of Egyptian art, of Greek art, of early Christian art, of Renaissance art, of modern art. Applied studies with students in galleries.
  - 7. The present condition and tendencies of art.

#### XI. RENDERING.

- I. Recitations.
- 2. Monologues and advanced recitations.
- 3. Criticism or appreciations.
- 4. Public readings. Saturdays at 12. Open to all.

#### XII. SPEAKING.

- Extemporaneous addresses upon topics from the history of literature and the drama.
  - 2. Discussion upon topics of the time. Methods of leading orators.
- Short stories, original and selected; arguments of dramas and poems.
  - 4. Debates.

(See also Literature, 6 and 9; Art, 4; and Shakespeare, 4.)

#### XIII DRAMATIC TRAINING

Practical study and presentation of scenes and dialogues from all forms of the drama, to develop the powers of conception and the ability to express every phase of homen experience as a means of securing ease, simplicity, and naturalness to all knows of speaking.

- 1. Old comedies. Conception of character
- 2 Dramatic rehearsals; stage business.
- 3. Characterization. Bearings and dramatic action.
- 4. Poetic drama. Shelley's "Prometheus Unbound," Browning's "Pippa Passes," Milton's "Comus."

## Courses for seven diplomas are arranged:

- I General Diploma, two years, the first and the second group of courses, or their equivalent. (See Horarium, p. 16.)
- II. Speakers' Diploma, two years, same number of courses, (selected).
- III Teachers' Diploma, three years, forty courses, the equivalent of first three groups in the Horarium.
- IV. Public Readers' Diploma, three years, same groups with special work in the Vocal Interpretation of Literature.
- V. Literature Diploma, two years, thirty selected courses in Engl'sh, Literature, and related subjects, or one year of post-graduate work
- VI Artistic Diploma, four years, fifty courses, with additional attainment and experience.
- VII. Special Diploma, one year, conferred upon graduates of other schools of oratory after completing fifteen courses.

Applicants for advanced standing must present certificates from former teachers stating subjects, and the exact number of hours in class or private which have been taken.

Advanced When the work is approved by the teachers of the School of Expression, these hours will be counted the same as if taken in the School, or an equivalent amount of time will be given without expense to such students. Advanced students are reminded that the highest success in any art school depends upon the thorough mastery of elements.

From fifteen to twenty hours of work a week, inde
Amount of Work pendent of extra lessons and recitals, are arranged for members of each class. Additional hours may be elected by those prepared to take them.

All students who are preparing to enter the School are advised to study Literature, Shakespeare, and the Principles of Art. "The Province of Expression" and Lessons in Vocal Expression" are especially recommended.

Applicants who are unknown are requested to bring letters of introduction from their pastors or other persons Entrance of influence.

Courses of study will be arranged for the Diploma in Litera ture at home, in such subjects as: The Province of Expression, History of Literature, History of Art, Lessons in Vocal Expression, Education of the Imagination and Home Study. Dramatic Instinct, Shakespeare, Browning, Tennyson, American Literature, History of Elocution, Poetry, Masterpieces of Literature, Forms of Literature, History of Allegory, or History of the Drama, etc. Students who desire to enter may forward name, addresses, qualifications, and subjects which are desired; books and outlines will be suggested or sent. In all cases Vocal Expression must be included among the subjects. No one, however, can take this diploma without at least a year of residence at the School.

The advantages to be gained from the various Advantages. courses of training in the School by different classes of students may be outlined as follows:—

THOSE STUDYING FOR GENERAL CULTURE. - One half of the courses given in the School of Expression are adapted to the development and harmonious education of every student, no matter what his professional aim. From year to year the courses are attended more and more by students who wish to take them for general culture. The aim of the School is to develop the whole man harmoniously; to secure not only power to think, but to train the imagination and artistic nat tre and to secure self-control; to bring students into sympathetic relationthip with nature and art, and to give that culture which enables them to read all the arts or languages of the human spirit, to furnish vocal training to improve the voice for society in the home; harmonic training to develop ease and grace of bearing; studies in literature and vocal expression to develop the imagination, taste, and the artistic nature. The School endeavors to awaken the whole nature of students, to lead them to observation and study of nature, to develop their insight and the harmonious co-ordination of all their faculties. It seeks to awaken

in students a consciousness of their real powers. Many who come to study for one profession change their plans of themselves because they become conscious of their real abilities. The courses awaken the latent faculties and powers of students. The high position occupied by graculates in every department of life testifies to the educational value of the methods and courses.

Teachers of Vocal Training, Elocution, or Expression. Vocal training in all its departments is thoroughly studied, systematic programmes and exercises are given and practically mastered. The funcamental principles of the science of training are discussed, and the various methods of training the voice and body are reviewed. Explanations are given of the methods of Delsarte and Mackaye in the training of the body, of Lamperti and others in the training of the voice. Each student is set to observe nature for himself. Vocal expression is developed according to universal principles, not by mechanical rules. A definite method is given in every form of training, but no artificial systems. The study of the most advanced principles of education are applied to the teaching of different forms of expression. The study of literature by practical rendering. Review of methods adopted in the School of Expression. Practical teaching with criticisms.

Public Readers and Vocal Artists.—Thorough training of all kinds is adopted to secure plasticity and responsiveness in voice and body. Vocal expression in all its forms is practically studied. Principles of all the arts are studied, and applied to vocal expression. The practical rendering of all kinds of literature. Acting and stage business. Platform work. The new school of acting contrasted with the old. Study of the methods adopted by the greatest masters of vocal expression. The laws of all the vocal arts.

CLERGYMEN AND PUBLIC SPEAKERS.—Thorough training of voice and body to secure economy of force and self-control. All forms of speaking, conversations upon literature, and topics in oratory to develop the power to think upon the feet. Practical training of the logical faculties. Development of the normal methods of the mind in thinking. Development of naturalness and simplicity in melody. Processes of the mind carefully studied in their modulations of the voice. Development of imagination and philosophic memory. Study of Oratory as an art Principles of art applied to style and delivery. Extemporaneous speaking, with debates and discussions on the topics of the time. Paints permian to dergymen and speakers corrected by eradicating their causes. Bible and hymn reading.

LEACHERS OF LITERATURE AND ENGLISH. Review of the various methods of studying literature, and exercises according to each. Study

of literature by practical rendering rather than by mere analysis. The nature and forms of poetry. Practical studies in all forms of literature. Development of the imagination and dramatic instinct. The principles of expression illustrated by different authors. Relation of literature to vocal expression. Practical study of literary art. Study of rhetoric and practical writing of themes.

TEACHERS OF PUBLIC SCHOOLS AND OTHER INSTRUCTORS. —
Thorough training of the voice to secure ease, health, and effectiveness in its, see. Development of the pleasant qualities of the voice. Studies of human mature. Development of naturalness and power in reading and expression. Articulation. Function of vocal expression in education. Faults of reading and the use of the voice. Conversational naturalness.

LITERARY STUDENTS AND WRITERS.—Development of style by training of the artistic nature. Such a study of universal art as will stimulate the creative faculties of the mind and awaken artistic endeavor. The peculiar language of every art. Development of imagination and dramatic instanct. Elements of power in all the arts. Universal principles of art applied to all forms of literature. The methods adopted aim to awaken the powers of the man rather than to secure mere external regulation, to stimulate rather than repress, to guide rather than conform to artificial standards. The success of the methods is shown in the fact that many graduates of the school have adopted literature as a profession.

The School has a large and pleasant hall, accommodating nine hundred persons, where at least fifty recitals and literary studies are presented each year by the students. Readings and impersonations are also given before the school by the ablest artists. The entertainments — Saturday noons, afternoons, and evenings — form an important course, to which many citizens of Boston subscribe for reserved seats.

The following teachers have had charge of the Teachers. School from the beginning:—

S. S. Curry, A.B., Grant University, 1872; A.M., B.D., and Ph.D., Boston University, 1875-79; University Instructor and Snow Professor of Oratory, Boston University, 1879-88; acting Davis Professor of Elocution, Newton Theological Institution, 1884; Instructor in Elocution, Harvard University, 1891, and Divinity School of Yale University, 1892. Librarian of the Boston Art Club, 1891.; author of "The Province of Expression," "Elements of Vocal Expression;" graduate of Profl. B Mouroe, of Dr. Guilmette, pupil of the elder Lamperti, of Steele Mackaye (the assistant and successor of Delsarte), and of about forty teachers in America and Europe in such specialties as Voice, Vocal

Expression, Pantomimic Expression, or Dramatic Action.
Mr Mackays wrote in 1885, without societation: "Mr.
Curry has gone farther and more thoroughly into the subject of expression with me than any student
I ever had."

ANNA BARIGHT CURRY, graduate of Prof. L. B. Monroe Dr. Charles A. Gullmette, and others; assistant of Prof. L. B.



LADIES DRESSING-ROOM

Monroe from 1877 until his death; Principal of the School of Elocution and Expression, 1879-83. Professor Monroe said of her: "She is the only teacher I ever had who could take a class after me and sustain the interest."

A small library of books on Expression and Oratory is available for consultation by the students. Donations to the library have been made by Prof. J. W. Churchil, and Mr. Leland T. Powers. Similar gifts will be gratefully received.

Boston has long been noted as the most favorable residence in the country for study, on account of its public library (open to students of the school), numerous lecture courses, and various institutions for the promotion of art and culture.

Expenses and Home Board and rooms from five to ten dollars per week may be had in the vicinity of the School,

either in the same building with teachers or with private families. Teachers take a personal interest in the welfare of students while in Boston, and endeavor to secure for them everything favorable to their advancement.

All fees are payable two thirds in advance.

Tuttion for each regular group of fifteen hours a v	ree	k f	or	tb	a	
year		Þ	-			\$140.00
Work chosen by subjects, each hour a week, for the	e ye	ear		,	,	15.00
Private lessons, one to six dollars an hour.	·					_
No reduction except in cases of protracted sicking	ÇSS					
Fee for diploma						5.00
Extra examinations, each						
Evening classes, an hour a week, for twenty weeks						10,00

Clergymen are charged half rates in Vocal Training and Vocal Expression. No charge is made for tuition to those who have attended three full years. All regular students receive free individual assistance from some one of the teachers.

The School will open each year the first Wednesday in October, and close the first Wednesday in May. There will be vacation on all legal holidays, and two weeks at Christmas.

Institutions desiring teachers for permanent or temporary positions are requested to apply to the Dean. It is to the interest of the School that every teacher sent out shall be successful; therefore careful attention is given to all inquiries from the authorities of schools or colleges.

For further particulars or additional information, address

S. S. CURRY, Ph.D., 458 BOYLSTON STREET, BOSTON. <sup>44</sup> I have learned much from my masters, more from my companions, most of all from my scholara.<sup>39</sup>

## STUDENTS.

ARTISTIC DIPLOMA POST GRADUATES.
Herbert Quincy Emery (Class of '89, 94) Boston Carolyn Susan Foye (Class of '94, '97) Boston
POST GRADUATE AND FOURTH YEAR CLASS.
George James Daniel Currie (Class of '87)
POST GRADUATE AND THIRD YEAR CLASS.
Minnie Olive Baden
(A.B Chattanooga Coll., '93)
Martha Scriven Evans (Class of '97)
Mary Taylor Furman (Class of '97)
Grace Steel Hyde (Class of '97)
Winifred Laura Taylor (Class of '97) Oak Park, Ills. Grace Agnes Wingate (Emerson College of Ora-
tory, '92) New York, N. Y.
SECOND YEAR CLASS.
Helen Lee Brooks Louismile, Ky.
Reuben Brown
Agnes Ehzabeth Bury
Belle Lena Eaton Little Rock, N. Y
Mrs. Jennie Hunt Farquhar
Wi ham Dudley Goewey
Elizabeth Berkeley Grimball

										D. 1
Margaret Ella Hughes .								-	•	
Gertrude Elizabeth Johnson			*			•				
Lva Wootston Nunn										Hackettstown, N. J
					•			•		Cambridge
Mercy Woodworth Sanbo									*	
Grace Emily Taft								*		
Lucy Oliver Thacher .					,	-	٠		-	
Frances Bartlett Yeargin			•			4	٠	٠	-	Dyershurg, Tonn.
	FIR	ST	Y	EA	R	CL	AE	88.		
Mary Frances Annable .										Newton.
Gertrude Eldora Arnold										Woonsocket, R. I.
Helen Horace Austin .										Minneapolis, Blinn
	i								ì	Winona, Muin.
Beverly W. Bond								·		Winchester, Va.
Marie Elizabeth Boyd .										Charleston, S. C.
William George Bradfo										
lege, Ky)										Boston.
Edna Adele Bright	ľ	Ī	-				Ī		Ċ	Franklin.
Laura Buchholz										Melvin, Ills.
Charles Burroughs, B.S. (	747 41	Hu	-fo	ree	ŤI:	n lu	Ť	na l	1	Galveston, Tex.
Mrs. Carrie Alter Campbe								7//		Tacoma Park.
mis. Carre Arter Campos	-11	٠	۰	4			1	•	•	Washington, D. C.
Mary Babson Cannon .										Nevatonville.
Mary Edwards				•	ï					Greenfield, Ills.
										Menneapolis, Minn.
Mary Sleight Everts Lawrence Finch									4	Elwood, Ind.
Abbie May Frost	•	:	-		4	•			٠	Pigeon Cove.
Estelle Graham				٠		٠			4	Peru, Neb.
Mrs. Edna Wilson Harsh				٠		*		4	•	Fort Wayne, Ind
				٠		_		*	٠	Kent's Hill, Me.
Mrs. Eliza Josephine Har						٠		4	*	
Miriam Heidenrich									•	Port Cibson, Miss.
Bertha Eloise Hilton.		-	_			۰		۰	۰	Wauseon, Ohio.
Amy Elizabeth Hunt .						•		٠	٠	Bath, Me.
Sarah Allen Jordan		٠					٠	-	٠	Boston.
Rosa Helena Knorr				-		٠.	4	٠	٠	New York, N. Y.
Edward Morgan Lewis, B.					ns,			٠	٩	Cambridge.
Bessie Holmes Leigh .					•	4		*	*	Huwatha, Kas
Samuel Margolies									4	Boston.
Christ and McLachlin' .				4					4	Toronto, Can.
Marle Josephine Morgan						-		-		Mohawk, N. Y.
Mrs. Josephme Reed					4	4	٠			Boston.
Mabel Altee Richardson				٠		4				Vallejo, Cal.
Wl.am W. Reeves, B.D.								-		_
Edua Joyce Stearns									-	- 0
Isabella Cady Strickland	4	ь		4	٠	-				Vergennes, Vt.

Robena Belle Waterman	Bangor, Me.
Lena riawkins watson	stunington, tenn
SUMMER AND SPECIAL STUD	ents.
Sybil Aldrich	Roxbury.
Charles Wesley Allen (Acadia College)	Hant.port, N S.
Helen Isabel Allen	Roxbury.
Mattella Allen	Memphis, Tenn.
Foster Cookman Anderson, A.B. (Scio Coll, '94) .	Malvern, Ohio.
Lucie Andrews	Meridian, Miss.
May Armstrong	Faulkner.
Clifford Arrington	Quatman, Ga.
Bettie Baggett	Herminvelle, Miss.
Mrs. Maggie C. Beil	McKenzie, Tenn.
Bettie Berry	Warrensburg, Mo.
Eleanor Blocher	Wash. Col , Tenn.
Margaret Bogle	Nashville, Tenn,
Annie Brevard	Franklin, Ky.
Carrie Broadwell	Franklin, Tenn.
Robert J Brown	Austin, Tex.
Rebecca Jame Buchanan	McKenme, Tenn.
William Heap Butler	Manchester, Eng.
Greta Evelyn Byron	Roxbury.
Sarah A. Campbell	Natchez, Tenn.
Annie Lee Cann	Roslindale.
	Okolona, Miss.
	Boston.
Virginia Claybrooke	Franklin, Tenn.
Arthur Herbert Coar, A.B. (Williams, '94),	
D B. (Harvard, '97)	Cambridge.
Hazel Conklin	Boston.
	Quincy.
Frank B. Crawford, A.B. (O. N. U.), A.M. (Rich-	
mond Univ.)	Steubenville, Ohio.
	Charlestown.
Samuel Cushman	Parotucket.
E.len Bancroft Dalton	Boston.
May Belle Damon	Nashville, Tenn.
Carrie May Davis, B.L. (Price's Coll., '97)	Weatherford, Tex.
Jennie Day	
Caroline Duncan	
M.onie E. Dyer	Cape Elizabeth, Me.
Marcellus R Elv	D 45.4
Mrs. Lucia Varney Faunce	Lynn.
Day Ferguson	Martin, Tenn.
Naj 1080000	

Edwin William Ford, A.B. (S.W. Pres. Univ , '87) .	Winona, Mus.
Valena F. Fraser	Athens, Ga.
	Troy, Ala.
Frederick Gill	Arlington.
Mrs. Emma E. Goldsby	Milan, Tenn
Henry E. Gordon, A.B. (Amherst, '79)	Colorado Springs, Col
	Forest Hells
	Cowan, Tenn
Emma Robena Hart	
Henry Simms Hartzog, A.M	Johnston, S. C.
	Jemaica Plain.
	Pulton, Ky.
Mary S. Hodge	
Mrs. Sallie I. Hunt	
Mrs. Rebecca Mary Johnston	Flamer La
Frank Berry Jones	Radan
Nina E Jones	
Rose B. Joslin	
Madeline Keithy	
Mable Kendall	
Harry Wood Kimball, A.B. (Bowdojn, '92)	Chambanan 201151.
Laura Anna Knott, Ph.B. (Hamlin University),	AROTOREZAN, ME.
	FZ-II-u Caulum Adin
A.M. (Radeliff)	
Lillie Mae Lane	Cambridge.
Henry Burrowes Lathrop, A.B. (Cornell and	Standard Ffeb. C. I
	Stanford Univ., Cal.
Mrs. Kate Layman	Youngstown, Ohio.
Ethel M. Leach	Boston.
Alice MacDonald	Lawrence.
	Pensacola, Fla.
	Meridian, Miss.
	Woodville, Miss.
	Franklin, Tenn.
	Waverly, Tenn.
Mary Anna McGhee	
C. R. McNally, A.B. (Acadia, '97)	
Sarah Ethelyn Merrill, B.P. (Brown Univ., '97)	Central Falls, R. L.
Newton Alexander Merritt, Jr., A.B. (Yale, '97)	Newark, N. J.
Harry Chamberlin Meserve, A.B	Springfield.
	Rome, Ga.
Grace Carleton Moody	Newburyport.
	Elora, Tenn
	Port Gibson, Miss
	Newton Centre.
	Staunton, Va.
J, ***** * * * * * * * * * * * * * *	

## SCHOOL OF EXPRESSION.

Mrs. Kate Ellis Peed		Warrensburg, Mo
Mary Knight Potter		Cambridge.
Mrs Leida Gains Ransom		Nashville, Tenn
Neine M Rinehart		Weston, Mo.
Charles Le Verne Roberts, A.B. (Grove	City	·
College, '96)		Ballas dvale.
Lelia Sartain		Согнан, Тенн.
Henry Martin Saville, A.B. (Harvard, '91) .		Dorchester.
Frnestine Shrader		Little Rock, At k
Abole Louise Summons	, ,	Slippery Rock, Pa
Rachel Cate Sims		Durham, N. C.
Clara Maude Somerville		Franconia, Ala
Mary Ellen Spooner		Bristol, R. I.
Carolyn S. S. Stecher		Dorchester.
Isaac D. Steel, A.M.		Nashville, Tenn
George Braxton Taylor, A.B. (Univ. of Va.)		W. Appomattex, V.
Caroline Thacher		_
Ada D. Thompson		New Zondon, Conn.
Constance Tinsley		Richmond, Va.
Etha Louise Van Arsdale, B.S. (Oxford, O.)		No. Middleton, Ky
Helen Waldo		Jamaica Plain.
Pauline M. Wannack		Maçon, Ga
Zue Ward		Jefferson, Tex.
Zamia B. Westbrook		New Berne, Tenu.
Myrtie White		Fulton, Tenn.
- Orange and American St. Co.		
		Brooklyn, N. N
Sallie Witherspoon		
William Harston Woodall, A.B. (A.I.U., '85)		Bainbridge, Ga.
Walter Cole Woodyard		Tyner, W. Va.
Agnes M. Young		Selena, Ala.
		•
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SUMMARY.		
Artistic Diploma, Post Graduates		2
Post Graduate and Fourth Year Students	8 .	9
Post Graduate and Third Year Students		and the
Second Year Students		
First Year Students		
Summer and Special Students		
Special Students in Literature (names no		
en		
Total		214

## SUMMER TËRMS FOR 1898.

#### Southern Summer Term, Monteagle, Tenn., in July

• The first summer term in the South, in 1897, was wonderfully successful. Double the number of courses will be given the present simmer. There will be thorough work not only for beginners but fir the most advanced students. (See Summer School Circular.)

There will be many attractions the present summer. Prof. J. W. Churchin, will give two readings, Miss Carolyn S. Foye two readings, and there will be many other lectures and recitals especially attractive

to students of Expression.

For program, of the lectures and readings, or for rooms and Lourd at Monteagle, address Prof. A. P. Bourland, Monteagle, Tenn.

#### Boston Summer Term, in August.

The Ofteenth regular summer term of the School of Expression will meet in Biston, Monday morning, August 2, 1898. Advanced courses, such as methods of teaching, will be given. Some of these have never before been given in the summer. Arrangements have been made, sisp, to furnish the most thorough work for beginners as well as for advanced teachers, speakers, and public readers.

There will be many special advantages the present summer for students, such as the Conference on Expression and special recitals. Boston is cool and pleasant and furnishes the best facilities in the

country for summer study.

Send for regular Summer School Circular to the President of the School, S. S. Curry, Ph.D., 458 Boylston St., Boston.

## EXPRESSION SOCIETY.

All who are interested in the improvement of the voice in every day conversation, a more adequate use of the spoken word in education or the advancement of the vocal interpretation of literature, and desire to unite it sympathy, advice, and labor for these ends, are requested to send their names and those of a hundred others as members of a society which is being formed to further these objects. There are no fees.

Circulars, or a sample copy of "Expression," the organ of the society,

will be sent. Address,

Expression Society, 448 Boylston St., Boston.

## CONFERENCE ON EXPRESSION.

Association Hall, Boston, Mass., August 27, 28, 29, 30, 1898.

Open to all interested. Of special interest to the students of the Summer School. (See program in "Expression" for Warch,
Rev I H Wiggin, Mr. Leland T. Powers, and other able speakers will present papers. The discussions will be open to all.

We, the members of the Department of Expression in the Martha's V.nc., and Summer Institute, gratefully appreciating the advantages we have derived from the wide research, philosophical investigations, and enthus astic labors of our Professor, S. S. Curry, Ph.D., desire to express the same in the following resolutions.—

- I Resolved, That the spirit in which the work has been presented to us meets our most cordial concurrence and approval. We have ourselves been inspired with a higher ideal of the study of Expression, as comprising a most rational and symmetrical development of the whole mai; and we shall henceforth be satisfied with no work which aims at less than thes.
- 2. Resolved, That the method of training by which it is sought to accomp an this end, —namely, the tracing the processes of thought and emot on from their inception in the mind to their full manifestation through trained physical powers, yet without rigid and pedantic rules, so destructive to apontaneity and life, justifies itself in our judgment as being in accordance with the obvious intents of nature. We find it culture rather than acquirement, development rather than mechanism.
- 3 Resolved, That the result of even this short course of study has been gratifying to us. We have gained both inspiration and direction for our future work. As teachers, we shall be better qualified for instruction and criticism, and as readers and speakers shall be better prepared for self-development.
- 4. Resolved, That we deprecate the separation of expression from other branches of study, and believing, as we do, that it has a place and function in every sphere of human learning, we will do all in our power to unite and harmonize our work with all departments of liberal culture.
- 5. Received, That we desire to see such a spirit and similar methods of training universally applied in educational work, and that the School of Expression as representing these ideals has our cordial respect and our best wishes.

Resolutions presented by Students of the Summer School, Martin's Vincyard, 1986.
Prof. WILLIAM B. CHAMBERLAIN, A.M., Chairman.

Feeling deeply the truth of Prof. S. S. Curry's method in the Art of Expression, and greatly appreciating the inspiring and faithful work that he has done with us during this Summer Session of the Boston School of Expression assembled at Newport, R. I., we subscribe ourselves as his hearty sympathizers and friends in a branch of education which, through his until up efforts, broad scholarship, and philosophic principles, has been raised to an ideal standard.

Minute adopted at the Summer Term, Newport, 1890. Rev. E. P. FULLER, Chairman.

We, students of the University of Chicago (Summer Quarter), who have been privileged to be under Professor Curry in Voice Culture and Vocal Expression and Pantomime, desire to express to him, at the close of our instruction, our great satisfaction at the work he has done for us. We are aware that three weeks are totally madequate to give completeness of instruction in subjects of so vast a range. But we feel that we have been under the guidance of a master, one who has not only pointed out to each one of us our defects, but also suggested the remedy; who has brought to his subjects an originality in method which we heartily indorse. Our studies with him have directed our attention to the choicest hierature to illustrate the principles wherein we have been taught; and in treating these subjects from a scientific and artistic point of view, as Professor Curry does, we not only feel a greater interest in them, but also recognize more fully than ever the province which a rightly directed imagination has in the unfolding of these subjects

Adopted by the Students in the Classes at the University of Clucago, 1895. Rev. FAYETTE ROYCE, D.D., Ghairman,

We, the students of the School of Expression, Boston, at its Summer Session, desiring to show an appreciation of its character and results, hereby RESOLVE:—

First, That we cordially approve the aim of the school in its effort to raise expression to the plane of true art.

Second, That the method of the school,—which is training, not imitation; culture, not a mechanical application of rules,—is, in our judgment, the true method for the development of public reading, oratory, and impersonation.

Third, That the course of training for the harmonic development of the whole personality, — physical, mental and emotional, — proves itself to be in keeping with the fundamental principles of nature.

Fourth, That we believe the appreciation of the best literature depends upon the principles here taught, and we earnestly trust the time is near when in all institutions of learning the ideal of this school shall be realized.

Fifth, That we express our esteem for the Dean of the schoo., S. S. Curry, Ph.D., our confidence in his ability as an instructor and our sympathy with his noble efforts in this department of culture

Sixth, That we commend this school to all who desire thorough and artistic training in the several branches of expression.

Seventh, That we congratulate Professor Curry on the large and enthusiastic classes in attendance at the present session, and tender him our thanks for the valuable instruction he has given us.

Resolutions adopted at the Summer Term, Boston, 1988. Rev. O. B. McANULTY, Chairman

The tenth Summer Session of the School of Expression (with headquarters at Boston) has been held at the High School Building in Plymouth, Mass, from July 8th to August 12th, 1896. . . .

The students have come from most diverse and different sections. Seventeen States of the Union are represented among them. They are, almost without exception, graduates of colleges and other higher institutions of learning, and they and the in their number teachers, professors, lawyers, business men, and to Catholic and Protestant clergymen.

Remarkable congeniality has been noted in the social affiliations of the stu

dents, and several pleasant excursions have been enjoyed.

Dr S. S. Curry, Dean of the School, and his gifted wife, whose services have been not less appreciated than his own, have given the main part of the classroom instruction, in addition to which they have generously afforded to individual students much private attention, showing, in the most cordial manner, their shows and current desire for the profit of each one. . . . .

As a result of five weeks' experience in this School, every student has become

an onthusiastic advocate of Dr. Curry's methods and principles.

The School has given us clear, sound, and helpful instruction in the truling of the voice, and the bearing, and action, and attitude posture which belong to public speaking.

It has given us a deepened sense of the dignity and value of the art of vocal expression. It has set before us with distinctness and emphasis the principles which underlie and govern that great art, and has illustrated those principles most fully, variously, and carefully.

It has diligantly warned us against all that is artificial, declematory, and merotricious, and has impelled us to seek for every thought and emotion noth-

ing else than its simple, natural, and truthful expression.

Our indivitual errors and weaknesses have been skilfully pointed out and their remedy suggested; at the same time nothing has been done to check or repress, but everything to develop, individuality.

The method of teaching has been by principle rather than by rule, a method

which we cave found exceedingly stimulating and helpful.

We have, with all other advantages, received a fresh impression of the beauty

and power of that great literature which is our heritage.

This testimonnal has been prepared by a Committee appointed from their own number by the students of the Summer School of Expression at Plymouth, and is heartly and manimously approved by them, as a token of their sincere and grateful appreciation of Dr. Curry and his associates, and as public evidence of their confidence in this method and department of cultures.

We have profound convictions of the value and importance of such work as this, and we believe that Dr. Curry has a high mission in the prosecution of his calling as a teacher of the great art of Expression. And we hereby carneally commend to the attention of all who have an interest in such matters his lucid and valuable writings on this subject, The Province of Expression, Classics for Vocal Expression, Lessons in Vocal Expression, languation, and Dramatic Instinct, and the quarterly review, Expression.

REV. S. L. LOOMIS,

Chairman of the Committee.

## WORKS BY S. S. CURRY, Ph.D.

For the last few weeks I have been reading carefully both The Province of Expression and Imagination and Dramatic Instinct, and I have so grown to realize the great cases. and significance of these books that I cannot refrain from telling you how they otheress the It seems to me, apart from every other service you have rendered it, you have no tiese books given our art a literature,—something it never possessed before,—and not not yo our particular art, but to all art. You have so clearly and con a ngly showed the reasonable product that not only as the dignity of this particle, it are established to the particular art of the p habed her a standard has been fixed and recorded by which values will be de erganed

I wish the greatness of these works could be realized work as it is sure to be in the irs to come. I wish you might have work the reward and sat sfaction of security you

great services acknowledged and appreciated - Leland T. Powers

PROVINCE OF EXPRESSION. Principles and methods of developing believely.

An Introduction to the study of the natural languages, and they relation to art and development. \$2.00, postuaid

The work is very comprehensive, embracing every phase of the power of expression, and elevating it to its proper dignity as one of the higher essential arts. - The Current Review.

LESSONS IN VOCAL EXPRESSION. The expressive modulations of the voice developed by studying and training the Youce and med a relation to each other. Fighty-six definite problems and progressive steps. \$1.25. Introductory price, \$1.20, postpaid.

The surject is handled in a new and original manner. It cannot fail to revolu-thering else trion may ideas. Its method is sure to for the prevailing one wherever is arlyantages become known. It makes vocal expression one of the potent instrucents of modern culture. — Mad and Empire, Toronto.

It is the best book on expression I over read . . far shead of anything punished. —
Prop. George A. Vikton, Chicago

IMAGINATION AND DRAMATIC INSTINCT. Vocal Expression, Course II. Function of the imagination and assimilation in the vocal interpretation of literature and speaking. \$1 50, Introductory price, \$1.20, postpaid.

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The prethod is original, and the purpose carners. — Christian Register

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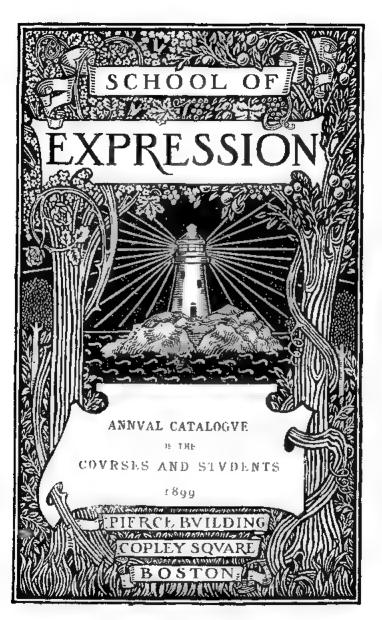
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## ANNUAL CATALOGUE

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## SCHOOL OF EXPRESSION



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1899

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PERCE BUILDING, TROSE A SIGNOR BY LOTE GALLERY

THE School of Expression occupies commodors recitation halls in Pierce Building, and uses Pierce Hall for public recitals. The offices of the School are rooms to and 20.

Pierce Building stands in Copley Square between the Prolic Library and the Art Museum. Copley Square, the literary and artistic center of Boston, is most accessil leftom all parts of the city and suburbs.

## HISTORY AND FOUNDATION.

#### OWOMO

FROM the earliest part of the century many attempts have been made in Boston to establish a school for the stury of reading and speaking, and the emphasis of the spoken word in education. When Boston University was founded in 1872, a School of Oratory, with Prof. Lowis B. Monroe as Dean, was established as one of the departments; but in 1879, at the death of Professor Monroe, that school was abandoned as a separate professional department by the trustees. The present head of the School of Expression was chosen to carry on the work of the discontinued School of Oratory in connection with the School of all Sciences and the College of Liberal Arts. The special classes organized in connection with these departments of the University, steadily grew until the trustees gave permission to the Snow Professor of Oratory to organize these classes as the School of Expression. Thus it was continued with many leading citizens, literary men, and educators upon its Trust and Visiting Committees, until it was finally its corporated under a Board of Trustees entirely independent of any other institution.

The School of Expression was founded to unite and perpertiate all previous efforts, and more definite plans and earnest endeavors were made to secure endowment to establish the spoken word upon a scientific, artistic, and educational basis. Its trustees and teachers have endeavored to maintain as high a standard as can be found in any school endowed for the elevation of the profession of law or medicine, or for the advancement of any science or art, In order to secure permanent buildings and endowment to enable the School to secure the ablest teachers, adopt the most advanced methods, and sustain a high standard, the Trustees from the first have appealed for funds and cooperation. The following endowments have already been secured:

SIR HERRY IRVING, a friend of every effort to advance the voca, arts, established a Chair of Dramatic Training, from the receipts of a reading given for the purpose in 1888.

A memorial to Bishop Phillips Brooks, a member of the Visiting Committee, and a constant adviser from the first conception of the school, was presented by friends in 1892 to endow a lectureship on the "Use of the Voice by Clergymen."

PROFESSOR ALEXANDER MELVILLE BELL, whose discovery of visible speech and natural methods of recording speech elements, whose long years of service as a teacher, and whose readings, lectures, and books, have made him a recognized leader in the field of vocal science, upon his eightieth birthday sent a liberal contribution, with which the trustices will establish the Alexander Melville Bell Instructorship in Phonology and Visible Speech. Professor Bell wrote that he sent this amount in testimony of his appreciation of "Your efforts to establish the study of the Spoken Word on a scientific basis."

The Corporation and Trustees comprise leading citizens in different parts of the country, who give their services gratuitously. They will carefully invest and administer any funds that may be given the cause, and will establish professorships, lectureships, and scholarships, or construct an adequate building, according to the wishes of donors, and will perpetuate permanent memorials in their honor.

#### FORM OF A BROUEST.

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Many worthy students whose services are greatly needed, are unable to complete their course without assist ance. Some of the most promising are compelled to take positions before their courses are completed. To aid such students the following scholarships have been established:

ELIZABETH BANNING AYER ANNUAL SCHOLARSHIP, The sum of one hundred dollars to be loaned to some worthy student from the state of Minnesota.

J. W. CHURCHILL ANNUAL SCHOLARSHIP, founded from the receipts of readings given to the School of Expression

DANA ESTES ANNUAL SCHOLARSHIP. The sum of one hundred dollars to be loaned to some lady who shows proficiency in expression.

LELAND T. POWERS ANNUAL SCHOLARSHIP founded from the receipts of readings given at the School of Expression.

Calls are so pressing that the Trustees appeal to generous persons everywhere for at least twenty-five annual scholarships of one bundred dollars. As the students and the calls for their services come from every state in the Union, the cause is not a local one. Those who wish to aid worthy students to prepare for a life of usefulness can limit their gift to any special section.

#### FORM FOR THE GIFT OF A SCHOLARSRIP.

I hereby promise to aid-worthy student-in the So	hool of
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and ending to the amount of	dollars,
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30

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# LECTURES AND RECITALS AT THE SCHOOL OF EXPRESSION DURING 1898.

Jan 8 , ,	"The Rise and Development of the Novel " Mr Uscar Fay Adams
an 15	Dramatic Recital. Mr Herbert Q. Emery.
lan 22	Conference on the Life and Works of Alphonse Daudet
Tan 20	Browning's " Pompilia." Rev. Francis R. Hornbroake,
Feb g	Don Ouixote Recital.
Feb. 12	Innior Recital
Feb 19	Addison Clayborne Foung Readings from his own poems
Feb. 23	Short Story Recital
Feb 26	Second Hamor Recital, French, Russian, English Humor
March 5	Children's Recital, under the direction of Miss Foye.
March 12	Students' Recital.
March ag	Third Humor Recital.
March a6	Dramatic Studies.
April 4	Junior Recital,-Studies from Kipling
April 6, 13 29, 27	Four Lectures on Great Orators. Rev. George Wolfe Shinn, D.D.
April 13 ,	Short Story Recital
Aprll 20	Anthony Hope Recital.
April 26	Mary E. Wilkins Recital.
Apri) 26	Class Day Exercises and Reception.
April 29	Recital from Romantic and Realistic Fiction.
April 30	Reminiscences of Delsarte. Mes. Steele MacKaye
May 2	Poetry Recital.
May 4	Dramatic Studies and Graduating Exercises.
July	MONTBASLE SCHEIRE SCHOOL  Miscellaneous Readings, three evenings Prof J W.  (knrchill.
	Tempson's "Guinevere." Hirs. Anna Baright Curry, "Midsammer Night's Dream "Miss Carolyn S. Foya Missellaneous Readings. Ains Carolyn S. Foya Graduates' Recutal, Students' Recutal.
Aug. 17-20	CORPERENCE ON EXPRESSION
Aug 17	Opening Recital of the Conference.
Aug. so .	The Epic, Framatic and Lyric in Literature. Illustrated by Readings. Mrs. Anna Barapht Curry, Miss Lucy (Univer Thacher, Miss Marlon Jean Leady.
Oct sq	Recital and Reception in the new rooms of the school
Oct 22	Rostand's "Cyrano de Bergerac" Mer. Heving II inslow.
Nov 5, Dec. m	Browning's "Andrea del Sarto" and "Abt Vogler." I'wo lectures. Mr. Charles Malloy
Nov 12	"Pineto, the Dramatist of To-day" Mr. Sherwin Lawrence Cook.
	Six Lectures on "The Drama of the Human Face," Rev. Win. R. Alger
	Students' Recital for the Woman's Club, Medfield, Mass
Dec 17	Students' Recital
Dec at	Students' Kipling Recital at the Buston Art Club,

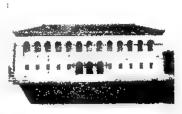
#### STUDIES AND TRAINING.

#### AIMS.

THE School of Expression was founded to establish the study of the spoken word upon a scientific basis. It was founded to foster the best methods and traditions of the past, to encourage new investigations, and to apply the

latest discoveries in science to the more adequate training of man's natural languages, and the practical and harmonious development of his entire nature.

The School aims to maintain the highest professional standards in the



BOSTON PUBLIC LIBRARY, Upposite the School

training of teachers of voice, vocal expression, reading and speaking for schools and colleges; to improve the voice and delivery of clergymen and other speakers; to furnish systematic courses for public readers and dramatic artists; and to awaken an ideal and secure public appreciation of the true vocal interpretation of literature.

As a means of culture for all, the School studies the ideals of human perfection, and the possibilities of their attainment through training, and uses such exercises as w'.l develop all the powers of being and the agents of expression harmoniously.

The School endeavors to include vocal and physical, artistic, literary, and all forms of training, and to coordinate all means of development in a higher unity.

#### #ETRODES

The principle underlying the work of the School is to bring such objects, literature, studies, or practical work before the mind of the student as will stimulate his powers to spontaneous activity.

Every student is led to study and obey the principles of nature and make personal observations, rather than to follow mechanical or artificial rules; to obey his own intuition, and at the same time to study and revere every point of view in the present or past art of the world.

The methods of the School are the result of years of study of all phases of human nature, science, and art, and investigation of the problems of expression. training and instruction have been taken from more than fifty of the leading teachers of voice, elocution, action, and singing, in Italy, France, and England, as well as America. The best methods of the world, and the practice and customs of all the special schools of Europe have been observed and investigated. While every phase of training has received thorough and original investigations and applications, and light has been sought from every source, the chief credit is due: in voice, to the elder Lamperti; in phonology, speech, and other subjects, to Professor Alexander Melville Bell, the discoverer of visible speech; in vocal expression, to Professor Lewis B. Montoo; in the harmonic training of the body and in pantomime, to Delsarte and MacKave.

#### SCOPE OF THE WORK.

The whole work of the School is based upon practical training. The work aims to secure control of the student's own powers to bring him into contract with the art and literature of the world by the practice of the elemental acts of

expression. Lastly, the student is brought into contact with his social or professional aim in studying. The character of the work may be better understood by being divided into the following four aspects:

I Development and Technique. The central work of the School of Expression is the study of the processes of thinking magnation, and feeling, and the development of the natural modulations of the voice which directly and naturally reveal them. I his department of the work is called vocal expression. Expression's a natural act from within outward; hence the first aim is to awaken this natural process, that fulness of thought and feeling may directly cause natural modulation. At the same time, the student has separate technical training and programs of exercises arranged progressively for '(a) the improvement of his voice; (b) the development of his health and strength; (c) the establishment of normal conditions of ease and flexibility for the improvement of expressive action in the voice and body.

The work for each student is so arranged as to carry on these four forms of exercise simultaneously. This method is followed

even in preparatory, special, private, or summer courses.

II. Culture, Art, and Literature. The second group of courses centers in the study of the objective embodiments of expression, such as art, literature, and the drama. The student is brought into contact with the achievements, ideals, and spirit of the great masters, for his own encouragement and guidance. He is led to use the great masterpieces of literature as the means of developing his voice and vocal expression; he is encouraged to study art in the museums and art galleries, and trained to use the Public Library and to know how to make investigations.

Such methods secure a true conception of the character of all true art work, develop taste and culture, and bring students into consact with the art life of the world. This plan gives the strucent not only a sense of the best literature and art, but a truer realiza-

tion of his own powers, and command of his own art.

III. Practical Modes of Expression. Courses are arranged to secure from each student practice of all the elemental acts of expression. Students conduct conversations upon the arguments of speeches, stories, dramas, poems, and art topics. They speak upon questions of the day. They read, recite, speak extemporane.

ously, debate, impersonate monologues and plays. They dramatize scenes from fiction and other sources, and write weekly themes.

Livercise in several elemental forms of expression gives students various points of view, prevents narrowness or artificiality, quickens the mental faculties, and secures a deeper grasp or assimilation of experience and mastery of the powers of expression

This plan also enables the student to test his special ability, and to find out for what particular form of expression be is best fitted

IV **Purposes or Professional Aims.** Courses are arranged in sections according to the student's special aim in studying. In these sections all training and special work centers in direct practice for the mastery of the modes of expression peculiar to each profession, or to fit the student for the social duties of life.

### COURSES OF STUDY.

The studies and practical training are arranged in logical order according to subjects in fifteen departments. The work of these courses is carefully systematized as to (1) the general subjects undertaken, (2) the forms of training which are correlated and (3) the programs of exercises and problems which are required. The courses given each year are divided into groups. These groups vary each year, and some subjects are changed in the middle of the year. Certain advanced courses are given only every second or third year. This does not affect the character or number of the courses, but only the order in which they are taken. The groups of courses arranged for the first half of the year 1899-1900 will be found tabulated on page 22.

#### VOCAL EXPRESSION.

Vocal expression is placed first in the courses of the behood of flagoress, r., lecause this work brings the student to a study of himself and of the processes of tacture. No arthread or mechanical work is given. The arm is to studidate the studius so that expression will be from within outward. Definite problems are assigned and the expression of all the expressive modulations of the voice and the acquisition of a true vocabulary of delive v

 Elementary principles of vocal expression. Study of the processes of thinking, and the natural modulations of the vaice expressing them, and development of right thinking in reading and speaking, and the vocal response. The vocabulary of vocal expression. Development of the imaginative, logical, dramatic, oratoric, and artistic instincts.

2. Assimilation and dramatic instinct. The relations of words to ideas, and of thought to experience. Elements and different phases of dramatic instinct. Reading, speaking, recitation, and action, as a means of revealing human experience. The relation of assimilation to expression.

3. Development of the Imagination. Nature actions, and characteristics of the imagination. The relation of the imagination to voice and vocal expression. Function of the imagination in the vocal interpretation of literature. Forms of poetry and their expression.

4. Rhythm and melody in speech—Rhythm in nature and art, Rhythmic character of feeling and its effect upon vocal expression. Rhythmic elements of delivery and their development. Meters their nature, meaning, and right vocal rendition—The elements of melody in speech. The various vocal modulations. Their character and functions. Fundamental, rhythmic, and melodic elements of naturalness; how accentuated and how perverted. Speech-time. Faults in vocal expression.

5. Tone-color and harmon) Emotional modulation of resonance. Relation of the emotional to the intellectual modulation of voice. Gamut of passion. The laws of art in vocal expression (These five courses are usually taken in their order. Course 1, first year; 2 and 3, second year. Courses 4 and 5 are given in alternate years.)

6. Problems in vocal expression. Study of elementary psychic actions and the practice of short extracts as the means of studying and expressing thinking and feeling. (This is an adjunctive course in vocal expression given during the first or second year.)

7 Study of selections with special reference to public reading. Each selection is studied with reference to its adequate expression. The chief attention in Course 6, is the student himself. In Course 7, the artistic rendering of the selection. Course 7 is an advanced course usually given in the second or third year.

8 Forms of poetry. Study of lyrics, odes, ballads, and other short forms of poetry. (The center of attention in Course 3, 15 the nature of poetry and its artistic interpretation by the voice) (See also courses in literature, public reading, and speaking)

#### II. VOCAL TRAINING.

Voice is studied as musical sound made by an instrument, its beauty and harm the depending upon the correct use of the instrument, and as the instrument acts in direct organic response to the mind in thinking and feeling, you'll training cossists in a state correct use of the instrument developed through technical exercises, and a stap proper use secured through right mental and emotional action, and exercise of the voice in direct response. Every program includes work in both these methods,

r. Elements of vocal training. Development of a correct method of breathing. Fundamental conditions of voice production, studied and established; essential qualities of tone. Faults of voice, studied and corrected by cradication of causes. Technical and psychic training of the voice.

2. Principles of vocal training. Thorough study of the nature of the vocal instrument, and its natural use. Science of voice production. Initiation of the methods of teaching voice.

3. Emission of voice; study and development of the essential qualities of voice. The relation of tone to speech, and of the action in tone production to the right action in articulation. Relation of faults of voice to faults of speech, and their correction.

4. Agility of voice, Plexibility of organs. Correct use of registers. Agility in speech and song and their development. Range of voice in reading and speaking.

5. Resonance and tone-color—Study of overtones and sympathetic vibration. Relation of texture of the body to the voice. The diffusion of emotion. Higher technique of the voice in relation to imagination and feeling.

These five courses are arranged progressively with distinct programs and exercises, and must be mastered in their order. From two to four hours a week for a year are returned for the mastery of each. Courses 4 and 5 are given in alternation. Course it is occasionally divided into two parts, one part receiving more thorough study during it is second year. A lecture on the organs of the voice will be given each year, illustrated by storeopticon.

#### III. PHONOLOGY.

Articulation. Study of the elements of English speech. Development of the organs of articulation. Correction of the common faults of articulation.

Pronunciation. Training of the ear. Vocal quantity Common faults in pronunciation: their causes and correction

3 Visible speech. Study of dialects and faults of speech

#### IV. ORGANIC PHYSICAL TRAINING.

- r Organic gymnastics. Physical development. Diagnosis of the health and condition of each student. Educational gymnastics, according to Swedish and Ling methods, to develop vitality and strength of the physical organism.
  - 2. Theory and practice of free gymnastics, advanced course
- Advanced physical training. Systems of gymnastics. Fundamental principles of muscular development. Special course in the gymnasium by the special instructor.

#### V. HARMONIC TRAINING OF THE BODY.

The harmonic and pantomimic training (V and VI) according to the methods of the School, are necessary for the improvement of the voice and vocal expression. Correct method of breathing, for example, depends upon poise. The eradication of self-consciousness and the securing of control, the higher improvement of the texture and color of the voice, are dependent upon the right action of the body

1. Harmonic gymnastics. Principles and forms of physical training. The training of the body as the instrument of expression. Development of plasticity, poise, case, precision, and harmony; of grace, strength, and responsiveness in the whole organism.

Cooperative training. Development of unity and sympathetic cooperation of all parts of the body.

#### VI. PANTOMIMIC EXPRESSION.

- r. Elementary pantomime. Nature and kinds of action, Modes of Expression and their differences. Problems for development of the dramatic instinct.
- 2. Manifestative pantonime. Study of the significant motions and positions of all parts of the body. Special function of each part of the body in expression.
- 3 Elliptic pantomimic training. Study and development of the action of each agent of the body and expression. The relation of expressional to harmonic training. Practical study and exercises in pantomimic action.
- 4 Representative expression. The descriptive action of all parts of the body. Use and abuse of descriptive pantomane,
  - 5. Gamuts of pantomime.

#### VII. UNITY AND HARMONY.

The value of all work in expression is tested by the unity and harmony of the sindent's power, and of all the elements in expression. The courses and methods arranged to train imaginative thinling are peculiar to the School of Expression, and it is upon these courses that the teachers mainly depend for the development of anyly. To the method also are attributed the chasteness, purity, simplicity, and style of its students that y are the climax of all the courses. The following courses are especially arranged for this purpose.

t. Foundations of expression. The nature of expression. Kinds of expression. Fundamental causes. Elemental modulations and actions of expression, and relation of all forms of training to its development. Systematic problems.

This course is given the first year, and gives the student personal practice in reading and speaking, with attention to voice, body, and mind, as well as the elemental acts of expression.

- 2. Problems in expression. The relation of psychic and pantomimic action to voice production and vocal expression.
- 3. The study of rôles. The study of all the elements of expression in characterization. Relation of all forms of expression to each other. The action and the instructive production of the expression of various situations.
- 4. The abridgment and arrangement of selections for public reading. Original dramatization by students. Study of the unity in larger works of fiction, and the reproduction of that unity in short extracts.
- 5. Laws of expression in art. The nature and relation of these laws to dramatic expression in all its forms. Practical studies with illustrations.
- 6. The practical study of literature as related to expression. Authors and masterpieces of literature are studied, not by verbal, grammatical, or analytical methods; but by investigations awakening the appreciation and enjoyment, the understanding and assimination of passages, tested by practical rendering

#### VIII. ENGLISH LITERATURE.

Two methods of studying literature are adopted in the School of Expression (a) HISTORICAL AND ARALYTIC. The student is led to study some one author, book, or period, to make investigations, hold conversations and discussions, and 1) write themes upon different topics in relation to literature. (b) Literatures and Expression. The principle followed is that art can be studied only as art and by means of art. Each author or selection is studied not by verbal, grammatical, or analytic methods but by personal enjoyment and assimilation of the sport of each work and by its practical rendering. Vocal interpretation is made the means of revealing the student's realization of the spirit and art principles of all forms of literature.

- A. 1. Longfellow's "Tales of a Wayside Inn" ? Scott's narrative poetry. 3. Four periods of Shakespeare's art 4. Fpochs of English literature 5. Early English literature 5. Early American literature, 7. Literature of the eighteenth century. S. History of the novel. 9. The novel in the ninefecultient up.
- 8. 1. Forms of poetry: lyric, epic, and dramatic. 2 The shorter poems of Wordsworth. 3 The shorter poems of Shelley.
  4 Studies in Browning. 5. Tennyson's "Idylls of the King"
  6. Minor poets of the nineteenth century 7. Wit and humor in the literature of different ages and nations, '8 Interpretation of the nineteenth century in Browning and Tennyson 9. The short story, 10. Four periods of Shakespeare's art 11. Shakespearean Comedy: "As You Like It," "The Merchant of Venice," "Much Ado About Nothing." 12. Shakespeare's Histories: "Henry IV," part I and II 13 Shakespearean Tragedy: "Macbeth" and "Hamlet." 14. Shakespeare's art.

See also Discussions and Dramatic Training

#### IX ART

The ourses of the School of Expression recognize that all the arts are one in principle and in aim, while each is a distinct language of the human spirit. The courses of the School endower to recognize the value of the activity training of the perceptive powers and the culture which is found only in those who are trained to appreciate art in its various forms.

r. A selected course upon some phase of the history of art is given each year. The following are the subjects: the nature and forms of art; recent movements in art. Pre-Raphaelitism; the exhibitions of recent years; the spirit of Greek art; principles and laws of art; Egyptian art, decorative art, the art of the Renascence; Dutch art, the Barbazon school; art of the nine-teenth century. 2. Principles and relations of the arts. The study of selected and contrasted topics from various art critics. 3. History of art. Review of the sources. Relation of various folms of art to one another. 4. Laws of histrionic art. Dramatic contents upon the great masters of expression: Homer, Phidias, Vergil Dante, and others. 6. The history of poise in sculpture. Studies with students in the various galleries. 7. Public reading as a fine art. 8. The art of entertainment. 9. Novel writing as an art.

#### X. THE PHILOSOPHY OF EXPRESSION.

f. General laws of nature, art, and expression. 2. Human nature and its perfection through training. 3. Relation of logic to speaking. 4. Psychology as related to expression. (See special department of Life and Art, and the courses to be given next year by William R. Alger and other teachers.)

#### XI. PUBLIC READING.

1. The vocal interpretation of literature.

- Recitals and criticism. The work of the three courses in this subject centers in the student's needs and in the interpretation of the literature selected.
- Monologues and impersonations. Later phases of dramatic platform art, and the principles of art as applied to these,
- 4. Criticism. The recitation of higher forms of literature and discussion of the special needs of students,
  - 5. Recitals; rehearsals; dramatic personations.

#### XII. ORATORY AND PUBLIC SPEAKING.

Students from the first conduct simple conversations regarding poems they have student or objects of art they have observed. The School endeavors to get a student to speak, as he does in mature, before he writes. A student shows his facility and special power more readily by conversation than by any other norde of expression.

- r. Extemporaneous speaking Discussions upon topics of the time. Subjects vary from year to year, sometimes taken from the history of literature, sometimes from the biographical study of orators, and different aspects of art.
- Methods of the leading orators. Topics assigned for the study of the methods of preparation and delivery of orators.
- The vocabulary of oratoric delivery, and its development.
   Problems and special exercises with illustrative discussions.
  - 4. Debates and principles of argumentation.

#### XIII. DRAMATIC TRAINING.

Practical study and presentation of scenes and dialogues from all forms of the dramatic detection the powers of conception and the abulit to expressevery place of the man experience as a means of securing ease, simplicity, and naturalness in an kinds of speaking. Every form of dramatic training and interpretation to the courses. Not only dramatic rehearsals with stage business, but platform can attent, the impersonation of all the characters of plays by one person, also the modern cramatic art, the impersonation of all the characters of plays by one person, also the modern cramatic monologue, its different places, laws, and principles of art which apply), different torus of dramatic interpretation.

- Dramatic thinking. Conception of character.
- 2 Dramatic rehearsals. Stage business. Representative art.
- 1 Characterization, bearings, and dramatic action.

Forms of the dramatic: the farce, comedy, burlesque, melodrama, and tragedy; their nature and modes of interpretation

5. Shakespearean art. (See VIII: 10-14.)

6 Modern Drama: A study of some of the most popular plays of the century. Old comedies: "She Stoops to Conquer", "The Rivals," and other plays.

8. Poetic Drama: Shelley's "Prometheus Unbound." Brown-

ing's "Pippa Passes," Milton's "Comus."

The impersonation of plays. Study of the modes of personating all the characters of a play, by one person. Artistic principles involved.

10. Monologues as a dramatic form, and their interpretation.

#### XIV. RHETORIC AND COMPOSITION.

The principles of somulating the student's powers and giving howevery opportunity to develop from within outward, is obeyed in all the work of writing in the Sciool with other plans, have become saccessful writers and coversts. It is the general aim to have every student write at least a weekly theme, simile and short. Writing is used for the purpose of developing carefulness and accuracy in expression.

1. Weekly themes with criticisms. Principles of rhetoric.

Study of authors in relation to style. The principles of art as related to writing. Thesis writing.

#### XV. METHODS OF TEACHING.

Principles of education applied to the teaching of expression.
 Normal work, by students, with criticisms.
 History of the methods of teaching elocution.
 Methods of teaching vocal training, speaking, reading, and all forms of expression.
 Psychology as related to methods of teaching.
 History of pedagogical principles.

#### SPECIAL DEPARTMENTS.

In addition to these fifteen divisions, which contain the titles of the subjects in what are known as the regular courses, there are special departments separate tron the regular classes, arranged for those students who cannot take a regular course, or those who have some special need. These special courses are arranged afternoons or evenings, Mondays or Saturdays, or at any time which may be decided upon by the special teachers in charge.

#### I. LIFE AND ART COURSES.

At the beginning of the next school year a department separate from the regular and professional classes of the School will be organized. These courses are designed especially for those interested in the development of their whole nature to a higher degree of perfection for social and other duties of life. Members of this class who desire to improve their voices, or the ease, freedom, and health of their bodies, or a command of their voice expression in conversation or reading, will be given instructions in small sections by special teachers.

 Thè Philosophy of Human Nature and its Perfection through Training. Weekly lectures by William R. Alger and others.

Among the subjects of the lectures are the following:—The Ideal of Personal Perfection and Training for its Realization, two lectures). The Uses and Aims of the Study of Expression. Analytic History of all the Methods of Drill to which Iluman Nature has been subjected. Philosophy of Experience and of Expression in their Nature and Elements (two lectures). Five Lectures presenting and illustrating New Discovertes regarding the Training of the Voice. The Seven Fine Arts defined in their evolutionary order. The Nature and Laws of Rhythm. Seven Kinds of Literary Matter and Seven Forms of Delivery (two lectures). Nine Forms of Emphasis. Twelve lectures on Poetry. Twelve lectures on Dramatic Art.

2. Harmonic training to perfect and bring into unity mind, voice, and body. Small sections for practical work to develop health and grace of body and pleasant qualities of voice and the imagination. Control of the powers of expression.

#### II. TRAINING OF CLERGYMEN.

Special classes or sections of one hour a week for preachers are arranged on Mondays, afternoons and evenings, under special teachers. The work is devoted principally to the training of the voice and the development of a natural delivery. Personal lessons are also given in connection with these courses and in connection with any other course in the School.

Clergymen are also assigned to work in vocal training, vocal expression or other classes, according to their needs,

- 1 Melody in public speaking. Faults peculiar to clergymen.
- 2. Bible and hymn reading. Liturgic expression. Delivery

Groups of courses for seven diplomas are arranged:

- I. Preparatory or General Diploma, first and second groups of courses, or their equivalent. (See Horarium, p. 22) Two years. The character of the work varies somewhat with each student, but the amount of training included is that which is considered necessary for everyone, no matter what the aim in life, and fundamental to all advanced courses.
- II. Public Readers' or Dramatic Artists' Diploma, first, second, and third groups of courses, or their equivalent. (See Horarium, p. 23) Three years. Success in the vocal interpretation of literature, or some form of dramatic expression must be attained.
- III. Teachers' Diploma, the equivalent of the first three groups in the Horarium, three years. Proficiency must be attained in methods of teaching (See XIV.) and mastery of all the fundamental training of the School.
- 1V. Speakers' Diploma. The number of courses required is the same as for the General Diploma, with additional work in debates, discussions, and extemporaneous speaking.
- V. Literature Diploma, given to holders of the General Diploma after an additional year of post-graduate work in advanced courses in English Composition and Literature.
- VI. Artistic Diploma. Four years. Fifty courses, with high artistic attainment and experience in some form of public reading or dramatic art.
- VII. Special Diploma. One year. Conferred upon graduates of other schools of oratory after completing fifteen courses.

Honorary diplomas or medals are occasionally conferred by special vote of the trustees upon artists who have reached high artistic attainments. Prof. Alexander Melville Bell, Prof. J. W. Churchill, and Mr. Leland T. Powers have been thus bonored.

Applicants for "advanced standing" must present certificates from former teachers, stating subjects and the exact number of hours in class or private which have been taken. When the work is approved by the teachers of the School of Expression these hours will be counted the same as if taken in the School, or an equivalent amount of work will be given without expense  $A_{eff}$  cants for advanced standing are reminded that the highest success in any art school depends upon the thorough mastery of elements

Students preparing to enter the School are advised to secure as

wide a range of culture as possible, and to lay special emphasis ipon the study of literature, art, or such subjects as will awaken the love of nature, poetry, and artistic expression of every kind They are especially advised to take a course of reading for their own enjoyment in narrative poetry, including such popular books as Longfellow's "Tales of a Wayside Inn," Lowell's "Vision of Sir Launfal," Scott's "Lady of the Lake," Tennyson's "Idylls of the King," a prose translation of the "Hiad" or "Odyssey", to read also Shakespeare's dramas: "As You Like It." "Midsummer N.gat's Dream." "Much Ado about Nothing," "Henry IV.." Part I and II, "Cymbeline," "Othello," and "King Lear." An extensive knowledge of the whole range of English literature is advisable, but the student should always center his studies in specific poems, works, or authors, and by collateral reading and investigation of all works, places, names, or references, he should learn to trace the connections of any work he specially admires, with the age that produced it or its relations to other works. Students also are recommended to study "The Province of Expression," "Lessons in Vocal Expression," " Imagination and Dramatic Instinct," Emerson's "Essays," Ruskin's "Modern Painters"; in short, anything that will awaken literary interest, and quicken artistic intuition. All poetry and literary works should be enjoyed, and if the student will follow a natural order, he will grow to appreciate the greatest masterpieces in literature and art. Applicants who desire. can give a description of what studies they are pursuing, or have pursued, and the teachers will give counsel as to special work.

The importance of expressive training and its "practical uses" are almost universally recognized theoretically, but practically often ignored in modern education. Some of the advantages of the study of expression which the School aims to meet may be summarized as follows:

- 1. Expression enables man to communicate more adequately with his fellow men-
- 2 It is not the voice and agents of delivery so that speakers and teachers can economic their strength, be free from some throats, preserve their health, and do the cook note easily and adequately.
- 3 t enables man to embody his thoughts, feelings, and alcals, so as not only o give them to others, but to test his own understanding and realization of them.
- 4. It brings the student into a living relation with the masterpieces of art and nevature, and enables him to assimilate the experience of mankind.
- 5 It spression furnishes a "laboratory method," a practical and natural logans of studying sterature. It furnishes an artistic act for the realization and interpretation of

an artistic product. True wocal expression requires literature to be assimilated for the interpretation of its spirit. The common analytic method of studying facts about literature violates the best methods of education.

6 Mastery of expression gives the student an art to mould, entertain, or teach his fellow men. It enables a speaker to "tell the truth, the whole truth, and nothing but the truth." The call for good teachers and public readers is so great that, more than in any other fields, mastery of expression brings financial reward.

These "practical uses" of expression, or the application of the courses of the School to the development of the several professions, may be outlined as follows:

Public Readers, Dramatic and Vocal Artists.—Thorough training of all kinds to secure plasticity and responsiveness in voice and body. Vocal expression in all its forms. Principles of all the arts are studied, and applied to vocal expression. The practical rendering of all kinds of literature. Acting and stage business. Platform work and art. Principles and practices of personation. The new school of acting and public reading contrasted with the old. Study of the methods adopted by the greatest masters of vocal expression. The laws of the vocal and dramatic arts.

TEACHERS OF VOICE, ELOCUTION, OR EXPRESSION,—Systematic programs of exercises in training voice, body, and mind. The fundamental principles of the science of training. Each student is set to observe nature for himself. Vocal expression is developed according to principles, not by mechanical rules. The study of the most advanced principles of education applied to the the teaching of different forms of expression. The study of literature by practical rendering. Practical teaching with criticisms.

TEACHERS OF LITERATURE AND ENGLISH.—Study of literature by practical rendering rather than by mere analysis. The nature and forms of poetry. Practical studies in all forms of literature. Development of the imagination and dramatic instinct, Expression as illustrated by different authors. Relation of literature to vocal expression. Practical study of literary art. Study of rhetoric and English composition.

TEACHERS OF PUBLIC SCHOOLS AND OTHER INSTRUCTORS. Training of the voice to secure ease, health, and effectiveness. Development of the pleasant qualities of the voice. Studies of human nature. Naturalness and simplicity in reading and expression. Articulation. Function of vocal expression in education.

Failts of reading and the use of the voice. Conversational naturalness.

CIFEGYMEN AND PUBLIC SPEAKERS.—Training of voice and body to secure economy of force and self-control. All forms of speaking, and topics in oratory to develop the power to trink upon the feet. Practical training of the logical faculties. Development of the normal methods of the mind in thinking. Naturalness and simplicity in melody. Processes of the mind carefully studied and their revelation through the modulations of the voice. Development of imagination and philosophic memory. Study of Oratory as an art. Principles of art applied to style and delivery. Extemporaneous speaking, with debates and discussions on the topics of the time. Faults peculiar to clergymen and speakers corrected by eradicating their causes. Bible and hymn reading.

LITERARY STUDENTS AND WRITERS.—Development of style by training the artistic nature. Such a study of universal art as will stimulate the creative facultics of the mind, and awaken artistic endeavor. The peculiar language of every art. Development of imagination and dramatic instinct. Elements of power in all the arts. Universal principles of art applied to all forms of literature. The methods adopted aim to awaken the powers of the man rather than to seeme mere external regulation, to stimulate rather than repress, to guide rather than conform to artificial standards, The success of the methods is shown in the fact that many graduates of the school have adopted literature as a profession

The School of Expression awakens the powers of each student After students attain some mastery of themselves, they begin to realize the profession for which they are especially adapted. A special advantage not only in breadth of view and culture, but special professional work, results from bringing together students with different aims.

Aside from these professional applications of the training of the School, many of the courses are adapted to the harmonious development of every student, no matter what his professional aim. From the first, the culture work of the School has grown in importance. The educational values of expression employed by the School may be summarized in the following propositions:

r. Expression completes man's mental conceptions. No one can have "clear, distinct, adequate, and intuitive ideas" till he can express them.

2 Expression tests the accuracy of knowledge and causes as-

s natation in experience.

Expression gives man's faculties and powers vigorous exercise in realizing thought and feeling, stimulates mental growth, and increases capacity for experience.

- 4. As breathing consists both in taking in and in giving out breatl, so the mental life is deepened and strengthened not only by acq isition but by expression. Instruction or the reception of ideas atone, cannot perform the work of true education. Expression discharges a higher function in educating imagination, refining feeling, exercising man's powers, securing culture and developing character. "To know, man must do."
- 5. Expression requires man to use the first and fundamental tools of the soul, his voice and body, and furnishes a "manual training" of the highest kind.
- 6. Expression is a form of artistic endeavor. Hence, its practice enables man to realize the nature of an artistic act and to enter into a truer and more sympathetic appreciation of all art.
- 7. Expression accentuates the natural coordination of thought, feeling, and will, and so develops harmony. Right practice in expression naturally correlates the conscious with the unconscious, the voluntary with the involuntary, and develops all sides of man's nature without interfering with natural relations.
- 8. The instrumental means of vocal expression are vital parts of man's organism. The exercise and right use of the breathing, the voice, and the body, are directly related to health and most important helps to physical development.
- 9. Work in expression corrects awkwardness, removes self-consciousness, gives self-possession, develops health, secures control over mind and body, and enables the individual to develop in himself the experience of the race.
- 10. It enables the student to understand the characteristics of nature and to apply to his own development its methods and processes. It prevents atrophy of any faculty or power, and opens his eyes to read the meaning of nature and art
- 11 Expression makes a student conscious of his needs, and awards him to a sense of his real power and possibilities. It shows the causes of failure, and points out the path to success

Training in expression awakens young men and women to the beauties of nature, the possibilities of art, and a realization of their own abilities and mission.

Thus the School of Expression aims at general culture. It improves the voice and bearing for society and the home. It endeavors to awaken each individual to realize his own power, and his relations to nature and art. There is an endeavor to awaken in every soul the sense of possibilities and the power of training to realize them.

The teachers of the School are the ablest that can be found in the country in each department. The first two teachers in the following list have been with the School from its foundation.

S. S. CURRY, A.B., Grant University, 1872; A.M., B.D., and Ph.D., Boston University, 1875-79; University Instructor and Snow Professor of Oratory, Boston University, 1879-88; acting Davis Professor of Elocution, Newton Theological Institution, 1884-; Instructor in Elocution, Harvard University, 1891-; Divinity School of Yale University, 1892-; and Harvard Divinity School, 1896-; Librarian of the Boston Art Club, 1891-.

Author of "The Province of Expression," "Lessons in Vocal Expression," "Imagination and Dramatic Instinct," etc.

Graduate of Prof. L. B. Monroe, of Dr. Guilmette; pupil of the elder Lamperti, of Steele Mackaye (the assistant and successor of Delsarte), and of about forty teachers in America and Europe in such specialities as Voice. Vocal Expression, Pantomimic Expression, or Dramatic Action. Mr. Mackaye wrote in 1835, without solicitation: "Mr. Curry has gone farther and more thoroughly into the subject of expression with me than any student I ever had."

The manuscripts of Delsarte and Mackaye have been committed to him by Mrs. Mackaye for translation and arrangement.

He has made a thorough study of the relation of all the arts, and has given lectures before various associations and art schools of the country upon different phases of art. "By his broad investigations, he has placed the whole study of delivery upon a scientific basis."

ANNA BARIGHT CURRY, graduate of Prof. L. B. Monroe, Dr Charles A. Guilmette, and others; assistant of Prof. L. B. Monroe

from 1877 until his death; Principal of the School of Elecution and Expression, until absorbed in the School of Expression, 1883

Professor Monroe said of her: "She is the only teacher I ever had who can take a class after me and sustain the interest."

She has given readings in different cities of the Union upon the higgest phases of literature.

LELAND T. Powers, pupil of Prof. L. B. Monroe, Boston University School of Oratory, 1878-79; pupil of Mrs Anna Baright Curry, 1879-80. During the last sixteen years, as a public reader under the management of the Redpath Lyccum Bureau, Mr. Powers has appeared many times in New York, Chicago, Philadelphia, Boston, Washington, Brooklyn, St Louis, Kansas City, Minneapolis, and other large cities of this country.

He had the courage at the beginning of his public career to start upon a new and original phase of artistic endeavor, that of presenting plays in which be impersonated all the characters. Today he is recognized by educators, critics, and art lovers throughout the land as the leading platform attraction before the American public.

Dr. Gunsaulus, Chicago, wrote to Mr Powers.—"You are a born interpreter of the great human soul as it has revealed itself to such men as Dickens, Hugo, Shakespeare. I have never seen such a continuous manifestation of power, nor have I been led through so many experiences in the same hour and with so much steadiness and sympathy."

MARY LENA WILKINSON, graduate of the School of Expression, general course, 1896, teacher's course, 1897, regular and special student five years; special instructor in the School since 1896. Dr. Curry has said of her: "Her thorough and persevering work as a teacher, her great accuracy and her noble womanly dignity, have rendered her necessary to the School of Expression"

OSCAR FAY ADAMS, Author of "Handbook of English Authors," "Handbook of American Authors," "Story of Jane Austen's Life," "Post-Laureate ldyls," "The Presumption of Sex," "A Dictionary of American Authors"; Editor of "Through the Year with the Poets" in 12 vols.; "Chapters from Jane Austen," Selections from William Morris, with notes. He is the American editor of the Henry Irving edition of Shakespeare. He has lectured on English Literature in London and in all the principal cities of this country. His methods of studying literature are unique, the outgrowth of his own experience as student, author, and teacher.

LUZA JOSEPHINE HARWOOD, diploma 180% and special post graduate diploma 1896. Posse Gymnasium, one of two pupils of the late Baron Nils Posse, who pursued a special third year course under his personal instruction; has studied with twenty-five teachers in different phases of vocal training and gymnastics

WILLIAM R ALGER, resigned his Music Hall Congregation 1870, went to Paris to study with Delsarte, studied with the younger Delsarte in the summer of (S71; author of "Life of Edwin Forrest," "The School of Life," and many other works upon the philosophy of human nature.

The school has the large and elegant Pierce Hal, for public recitals and Annex Hall for its private weekly informal recitals and studies. Readings and impersonations are also given before the School by the ablest artists. The entertainments Saturday noons, afternoons, and evenings, form an important course to which many citizens of Boston subscribe for reserved seats.

A small library of books on Expression and Oratory is available for consultation. Denations to the library have been made by Prof. J. W. Churchill and Mr. Leland T. Powers. Similar gifts will be gratefully received. Special privileges are also granted to students at the Boston Public Library, situated just opposite. This library is the most complete and serviceable to students of any in the world.

On account of literary atmosphere, numerous lecture courses and various institutions for the promotion of culture. Boston has long been noted as the most favorable residence in this country for study.

The school of Expression is located on Copley Square, between the Boston Art Museum and the Public Library, in the very heart of the most cultivated and refined part of the city.

Board and rooms in the vicinity of the School, either in the same building with teachers or with private families, may be had from four dollars a week upward.

Teachers take a personal interest in the welfare of students while in Boston, and endeavor to secure for them every advantage favorable to their advancement.

All fees for tuition are payable two thirds in advance and one third February t:

Each regular group of fifteen hours a week for the year .	. \$130.00
When the whole is paid in advance	140.00
Work chosen by subjects, each hour of the week, by the year .	4 13 90
Private lessons, one to six dollars an hour. No reduction cases of sickness protracted beyond one month	ezceht to
Fee for deplotes	5.00
Extra examinations, each ,	ø. 5.co
Extra fee for gymnasium	. 10-00
Evening classes, an hour a week, for twenty weeks	, 10,00
Summer courses, five hours a day, four weeks	, ქი.იი
Preparatory course, September, five weeks	. 30.00
Clergymen and theological students are charged half cates.	Diose who
have attended three years of full courses, are not charged for tu	
regular students receive free individual assistance.	

The school will open each year the second Wednesday in October, and close the first Wednesday in May. There will be vacation on all legal holidays, and two weeks at Christmas.

Institutions desiring teachers for permanent or temporary positions, are requested to apply directly to the President or Corresponding Secretary. It is to the interest of the School that every teacher sent out with its methods, shall be successful. Careful attention, accordingly, is given to all inquiries from the authorities of schools and colleges. No one is so competent to judge of the possibilities of a student as his teachers.

For special circulars, further particulars, or additional information, address

## S. S. CURRY, PH.D.,

## PIERCE BUILDING, COPLEY SQUARE, BOSTON.

Send for exculars of the Boston summer term in August and of the summer term at Monteagle, Comberland Mountam, Tennessee, in July, and programs of the Conferences on Expression at both Monteagle and Boston.

## STUDENTS.

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## Post Graduate and Fourth Year Class.

Minnio Oline Baden, (Class of '98) S. san Edison Farnham, (Class of 98) Carolyn S. Foye, (Class of '94), (Artistic Diploma, '92) Enney Guraison, A. B. (Harvard '26), (Class of '94, '98). Caroline Eliza Linnell, t Boston School of Oratory, Class of '80), (Class of '94) Pla iche Etta Shattuck, (Class of '96) Winnifred Laura Taylor, (Class of '97, '98) Jessa Charlotte York, (Class of '96) Mrs Thompson	
Post Graduate and Third Year Cli	ass.
Anna Saunders Klotz, (Class of '93)  Sophie Sosan Reynolds, Lit. M., (Alfred University), (Class of '97)  Mercy Woodworth Sanborn, (Class of '98)	Pine Grove, Pa Aunepoles, N N Huckettstown, N J Alfred, N N Soncerolle Brighton
Second Year Class,	
He.en Horace Austin, A B.  Rebecca Bettie Barry  Belle Berkshire Bolcom  Rebecca Jane Buchanan, A B.	Sweet Springs, No Winena Minn Marfreesbora Tenn Maloin, Ill

<sup>&</sup>lt;sup>#</sup> Died, November 17, 1898.

Marion Joan Come A R	1
Marron Jean Craig, A. B.	. M. Paul, Mist
Carolen Margaret Davis, B L	. Weatherford, Tex.
Mrs Lucia Varney Faunce	. Lynn.
Lawrence Colfax Finch	. Elmood, Ind
Estelle Graham	. Pern, Neb.
Mys Miza Josephine Harwood , , , , , , , ,	
Sarah Atlen Jordan	
Bessie Holmes Leigh	
Edward Morgan Lewis, A. B., (Williams)	
Grace Harmer Pairignin	
M' dred Isabel Pitkin	
Wt Jain W. Reeves, B. D. (+)	
Minnie Roach, Ph. B	
Robena Belle Waterman	
Frances Wood	
	,
Robert Joseph Brown	. Little Rock, Ark
Caroline Limocan	. Taylor, Tex.
Marcellus Randall Ely, A. B., (Fairfield College)	
Marila Evans	
Willie Lee Pork	. Saudersville, Gu

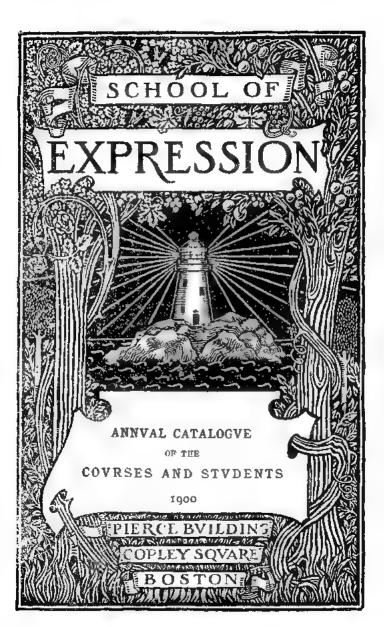
## First Year Class.

Gertrade Evelyn Austin													Cambridgehart
Harryett Mae Beam												i	A'a.vbury.
Mary Virginia Beltzhoover													Shippensburg, Pa
Stella Louise Bieber				ï					ï	ï	ï	į.	Pleetwood, Pa.
Marsa Elizabeth Boyd .						_							Chayleston, S C
Marion Gertrade Carver .			,				,						Haston.
Grace Estelle Clarke												į.	San Francisco, Cal
Fillian Elyphelette Cooper,	A	13											Marshall, Tox.
Bernice Ruth Cottrell													Alfred, N. Y
Lylian J Doothit													
Martha Eleanor Elkins													Petersborough, N //
Abbie Mae Front													
Florence Willing Cormly													
Agnes Augusta Howard		-										ï	Chethan,
Amy Marie Johnson .											į.	į.	1 pstorek
Mary Hazel MacKaye					-	,	1	,					Shirley
Annie May Moorman	-			ï		ï							Lynchburg, Va
Mrs. Mary Emma Packs				-		-	,						Jamestown, N. 1
I Isic Woodworth Read .					ï								Somerville N.J.
Varian Reynolds											į.		H'estberg.
Samuel Campbell Sellers, A	, J	ì			ï								Baltimore, Met
Patti Shobe		,		,							á		Marshall, Mo
Isaran Budd Walface .	h												Wolfville, N S.
Crace Muir Warner				,			á						East Orange, N. J.
Blanche Delma Weimer .						4				ı	4		Kalamazoo, Mich

Andrew Jackson Whipkey  Lora Page Woodward	Scullton, Pa Morrisville 1/1
	Atlanta, Ga.  If obuston  Newbury.  Bristol, R. I
Summer and Special Students.	
Mexar der Aub-Khalil	Mt. Lekanen Syria.
Charles Wesley Allen	Lackbarting N.S.
Helen Katherine Alt-Muller	Bracklyn, N }
Beth Baker	Boston
Mrs Lina Roberta Bailey	Livenia, La.
Edwar Bort Buckwith	Washington, D. C
	Rechary
	Greewritte Ala,
Fleanor Blocher, A. M. (Wooster University '95')	Wooster, (1
	Brussonk, Tour
Theresa Royle	East Cambrulge.
Mary Ada Brown, A. B., (Gordon Institute)	Rome, Ga
Emma Viola Bulil	Newport Mach
Elizabeth Barris Burns, Ph.B., (Bethel College, 198)	McKensw Tenn
Linda Borton	Hyde Park
Walter England Calley	North Cambridge
Edith Carlock, A.B., (Sollins College)	Athens, Tonn
Lewis Hobert Clarke, LL B (University of Minnesota)	Acroton Centre
Bessie Alma Chandler	Salt Lake Cur, Utak
Fred Henry Cole	Ludiaro, VI
George W Colson	Salom,
	Lynu.
Will am Chase Couden, B.A. (Buchtel College, '96)	Camord, Mich
Josec Nate Crockett	Franklin, Toun
Ellen Banerolt Dalton	Beston
Harriet Maria Doane	East Braintree
Pannie Holden Dodge	M. Lane, day
Gertrude Christine Dabois	Combrite's Md
Nora Germude Dyar, B. L. (Smith College 1971	Netuton
Frederick Edwards, A. M., B. D., (Dickinson College) .	Maiden
Charles Evans, B.S., (Lebanon, O., '91)	Marion, Ky
Wilmoth Evans, A. B	St. Louix, Mo
Day Fergoson	Dyershurg, Tanni.
George Henry Flat A.M., (Williams 95)	Boston
Dasy Gray, A.B., (Southern Female (ollege) .	Jackson, Ca.
	Sutten
Vernon E. Hall, A. B., (Upper Iowa University)	Maznard, Ia
Pearl Violet Hamigan	
Wallace Hatch	Korhury
Augustore C. Haub, M.D.	
fane Effic Herendeen	stanchester, N. Y.

Ade le Hodgion		Nashna, N. H
Carrie Hoband .		Inckson, Terry
Ance Louise Hollomon, B.S., (Son)	thern Female College (	Sunny South Aur
da Jeannette Holmes .		Cambrulgebert
Jewel B Johnston		Buena I ista Ga
Sa al' Keenan		Malden
George Perkins Knapp, A. B		Barre
Figure Lane .		Hubbardstor
Carles Legal		Lausnur, Ma 4.
Fife, M. Leach		Noston
Eugena Brace Ligon		Meridian Miss
Lena Washoum Lothrop		Campella
Patrick John Lyons, A. B., (St. Ans		South Framingha u.
Bertha Magroder		Chelsea.
Augusta Winfield Malone		H ands e he Miss
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Alice Henley Middleton		Soudine Green Av
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Fzakiel Arrowsmith Moore, A. B. ( U		Red Oak Ta
I velyn M. Morand		South Westmouth
Joel Rules Mosley, M. S. (Universit		Ma on, Ga
Habert Ernest Parker		Laffingment Ct
George Allen Pegram, A. B. (Ohio V	Veslevan University	Dempsey W. La
Sara Bernice Perry		Lifton, Ga
Lurkella Pierce		A spleton Cety Mo
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Mrs. Alice Downey Porter		Chuaga III
Mary Knight Potter		Cambridge
Mary Jenness Rawson		Bangor, Me
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takin Hapmbal Richard		Lebanon, O.
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Charles Le Verne Roberts, A. B. (4a	reve Civ College)	Battardeste
Lucian Waterman Rogers		Koxbury
Horence Rowan		Carterwille (ea
Flizabeth Ridgway Satterthwan		Malden
W. iam Scott		Lione
James Essa Setman, A. B. (Shorter C	ollege)	Powder Springs, Ga
Edith Sherman .	* *	Beston
W ham Gilligan Smith		I megard Haven
John Jeshdiah Singer, A. B. (Lavings	con College, '97)	Salisoncy, N. C.
Mrs. Mary Wardlaw Snead, A. Bl. (W		
Stanley Cates Spear		
Annie Wran Stevens		Augusta, Ga
May Estella Stuart		
Frances Owen Sullivan, A. M. (Abin	gdon College )	





## ANNUAL CATALOGUE

DECEMBER 1

## SCHOOL OF EXPRESSION



I rhomph of Art over Ignorance and Prejudice .- BONNAT.



Boston
PIERCE BUILDING, COPLEY SQUARE

#### 16/10/55

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-33	Scholarships and Loan Funds	,		

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PINROR BUILDING, PROM A SKETCH BY E. M. GARRETT.

THE School of Expression occupies commodious recitation halls in Pierce Building, and uses Pierce Hall for public recitals. The offices of the School are rooms 19 and 20.

Pierce Building stands in Copley Square, between the Public Library and the Art Museum. Copley Square, the literary and artistic center of Boston, is most accessible from all parts of the city and suburbs.

#### HISTORY AND FOUNDATION.

#### DECEMBER

FROM the earliest part of the century many attempts have been made in Boston to establish a school for the study of reading and speaking, and the emphasis of the spoken word in education. When Boston University was founded in 1872, a School of Oratory, with Prof. Lewis B. Monroe as Dean, was established as one of the departments; but in 1879, at the death of Professor Monroe, that school was abandoned as a separate professional department by the trustees. The present head of the School of Expression was chosen to carry on the work of the discontinued School. of Oratory in connection with the School of all Sciences and the College of Liberal Arts. The special classes organized in connection with these departments of the University, steadily grew until the trustees gave permission. to the Snow Professor of Oratory to organize these classes as the School of Expression. Thus it was continued with many leading citizens, literary men, and educators upon its Trust and Visiting Committees, until it was finally incorporated under a Board of Trustees entirely independent. of any other institution.

The School of Expression was founded to unite and perpetuate all previous efforts, and more definite plans and earnest endeavors were made to secure endowment to establish the spoken word upon a scientific, artistic, and educational basis. Its trustees and teachers have endeavored to maintain as high a standard as can be found in any school endowed for the elevation of the profession of law or medicine, or for the advancement of any science or art.

#### ENDOWMENT

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In order to secure permanent buildings and endowment to enable the School to secure the ablest teachers, adopt the most advanced methods, and sustain a high standard, the Trustees from the first have appealed for finds and cooperation. The following endowments have already been secured:

SIR HENRY IRVING, a friend of every effort to advance the vocal arts, established a Chair of Dramatic Training, from the receipts of a reading given for the purpose in 1888.

A memorial to BISHOP PHILLIPS BROOKS, a member of the Visiting Committee, and a constant advisor from the first conception of the school, was presented by friends in 1892 to endow a lectureship on the "Use of the Voice by Clergymen."

Professor Alexander Melville Bell, whose discovery of visible speech and natural methods of recording speech elements, whose long years of service as a teacher, and whose readings, lectures, and books, have made him a recognized leader in the field of vocal science, upon his eightieth birthday sent a liberal contribution, with which the trustees will establish the Alexander Melville Bell Instructorship in Phonology and Visible Speech. Professor Bell wrote that he sent this amount in testimony of his appreciation of "Your efforts to establish the study of the Spoken Word on a scientific basis."

The Corporation and Trustees comprise leading citizens in different parts of the country, who give their services gratuitously. They will carefully invest and administer any funds that may be given the cause, and will establish professorships, lectureships, and scholarships, or construct an adequate building, according to the wishes of donors, and will perpetuate permanent memorials in their honor.

#### FORM OF A BROUEST.

<ul> <li>I give and bequeath to</li> </ul>			
tion organized according	to the laws	of Massachusetts,	the sum
of			-dollars,
for the purpose of			
Signed,_			

#### SURULARSHIPS.

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Many worthy students whose services are greatly needed, are unable to complete their course without assistance. Some of the most promising are compelled to take positions before their courses are completed. To aid such students the following scholarships have been established:

ELIZABETH BANNING AYER ANNUAL SCHOLARSHIP. The sum of one hundred dollars to be loaned to some worthy student from the state of Minnesota.

J. W. CHURCHILL ANNUAL SCHOLARSHIP, founded from the receipts of readings given to the School of Expression.

DANA ESTES ANNUAL SCHOLARSHIP. The sum of one hundred dollars to be loaned to some lady who shows proficiency in expression.

LELAND T. POWERS ANNUAL SCHOLARSHIP founded from the receipts of readings given at the School of Expression,

Calls are so pressing that the Trustees appeal to generous persons everywhere for at least twenty-five annual scholarships of one hundred dollars. As the students and the calls for their services come from every state in the Union, the cause is not a local one. Those who wish to aid worthy students to prepare for a life of usefulness can limit their gift to any special section.

#### PORM FOR THE GIPT OF A SCHOLARSHIP.

I hereby promise to aid -worthy student-in the School of
Expression, by a loan for theterm beginning
and end ng, to the amount ofdol.ars,
with the following conditions: -
From what state or country
Studying for what profession
Annual or Perpetual
Name of the Scholarship
(Signed)

#### OFFICERS AND COMMITTEES.

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#### CORPORATION.

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\*PROF J. W. CHURCHULL, D.D.
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REV. EDWARD CLARK, D. D.
REV. S. L. LOOMIS, A. M.

<sup>\*</sup>Died, April, 1900.

#### TEACHERS AND LECTURERS.

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S. S. CURRY, Ph.D., PRESIDENT, Vocal and Pantonium: Training; General Principles of Training; Voca. and Pantomimic Expression; Principles of Art.

ANNA BARIGHT CURRY, REGISTRAR,
Vocal and Pantomimic Expression; Literature and Expression, Pub.ic Reading
as a Fine Art.

LELAND T. POWERS, Impersonation; Public Reading and Platform Art.

MARY LENA WILKINSON,
Instructor in Vocal and Pantominic Training, and Vocal Expression.

OSCAR FAY ADAMS, Instructor in Literature

WILLIAM SEYMOUR, Sir Henry Irving Instructor in Dramatic Expression.

> CAROLYN S. FOYE, Instructor of Children's Classes

ZELLA CUMMINGS, Instructor in Dramatic Training and Dramatic Relearest.

ELIZA JOSEPHINE HARWOOD, Instructor in Organic or Swedish Gymnastics, and Fencing.

FRÄULEIN HERMINE STÜVEN, Teacher of German Language and German Elecution.

BINNEY GUNNISON, A.B.,
Instructor in English Composition.

ELLA WYMAN THOMPSON,
Assistant in Training

Teacher of Visible Speech.

WILLIAM R. ALGER, Lecturer on Philosophy of Human Nature and its Perfection through Training.

> CHARLES MALLOY, Lecturer on Emerson.

 HENRY WIGGIN, Lecturer on the Drama.

# LECTURES AND RECITALS AT THE SCHOOL OF EXPRESSION DURING 1899.

#### £.\$.

Jan. 7 , Students' Recital.
Jan 14 Browning's "Rabbi Ben Ezra," Mr. Charles Mulley
Jan. 21 Browning's "Ixion." Mr. Charles Malloy
Jan. 28 A Recital given to the School Mr Lemant B C. Josephs
Feb. r Thackeray Recital.
Feb. 4 A Talk on Browning. Miss Helex A. Clark.
Feb. 11 Students' Recital.
TP-14 (A)
Mar, 4 Two Conferences on Cyrano de Bergerac
Feb. 25 Students' Recital.
Mar, 11 A Lecture on "Books and Book Making." Mr Albert Hubbard.
Mar. 18 Students' Recital.
Mar. 25 Stadents' Recital.
April 1 Dramatic Recetal.
April 5 Kipling Recitals,
April 12
April 8 Sindents' Recital.
April 26 Shakespeare's "The Taming of the Shrew." Mr. Leland T. Powers.
April 29 Dramatic Recital in Association Hall.
May:
Mny 2 , Recital — Imperaposations and Short Stories.
May 3 Graduating Exercises, Presentation of Diplomas
Aug. 22-24 Conference on Expression.
Oct. 28 Anatomy of the Voice. Two lectures illustrated by the stereop- Nov. 4
Oct 26 , . A Lecture on "The Work of Life and its Motives." Rev. William R. Alger.
Nov 11 A Lecture on "The Seven Fine Arts." Rev. William R. Alger.
Nov. 2, 9, 16, 21, 28; Dec. 5, 12, 19 } Loctures on the Philosophy of Human Nature in the Acquision of Expression, Rev. William R. Alger.
Nov. 18 A Lecture on "The Plays of James A. Herne — Especially Sag Harbor" Rev. J. H. Wiggon.
Nov. 25
Dec. 2 A Lecture on "Ibsen." Miss Anna Cronhjelm Wallberg.
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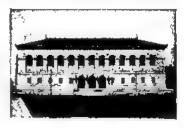
#### STUDIES AND TRAINING.

#### AIMS.

THE School of Expression was founded to establish the study of the spoken word upon a scientific basis. It was founded to foster the best methods and traditions of the past, to encourage new investigations, and to apply the

latest discoveries in science to the more adequate training of man's natural languages, and the practical and harmonious development of his entire nature.

The School aims to maintain the highest professional standards in the



BOSTON PUBLIC LIBRARY, Connecte the School

training of teachers of voice, vocal expression, reading and speaking for schools and colleges; to improve the voice and delivery of clergymen and other speakers; to furnish systematic courses for public readers and dramatic artists; and to awaken an ideal and secure public appreciation of the true vocal interpretation of literature.

As a means of culture for all, the School studies the ideals of human perfection, and the possibilities of their attainment through training, and uses such exercises as will develop all the powers of being and the agents of expression harmoniously.

The School endeavors to include vocal and physical, artistic, literary, and all forms of training, and to coordinate all means of development in a higher unity.

#### METHODS

The principle underlying the work of the School is to bring such objects, literature, studies, or practical work before the mind of the student as will stimulate his powers to spontaneous activity.

Every student is led to study and obey the principles of nature and make personal observations, rather than to follow mechanical or artificial rules; to obey his own intuition, and at the same time to study and revere every point of view in the present or past art of the world.

The methods of the School are the result of years of study of all phases of human nature, science, and art, and investigation of the problems of expression. training and instruction have been taken from more than fifty of the leading teachers of voice, elocution, action, and singing, in Italy, France, and England, as well as America. The best methods of the world, and the practice and customs of all the special schools of Europe have been observed and investigated. While every phase of training has received thorough and original investigations and applications, and light has been sought from every source, the chief credit is due: in voice, to the elder Lamperti; in phonology, speech, and other subjects, to Professor Alexander Melville Bell, the discoverer of visible speech; in vocal expression, to Professor Lewis B. Monroe: in the harmonic training of the body and in pantomime, to Delsarte and MacKaye.

#### SCOPE OF THE WORK.

The whole work of the School is based upon practical training. The work aims to secure control of the student's own powers to bring him into contact with the art and literature of the world by the practice of the elemental acts of

expression. Lastly, the student is brought into contact with his social or professional aim in studying. The character of the work may be better understood by being divided into the following four aspects:

I. Development and Technique. The central work of the School of Expression is the study of the processes of thinking, imagination, and feeling, and the development of the natural modulations of the voice which directly and naturally reveal them. This department of the work is called vocal expression. Expression is a natural act from within outward; hence the first aim is to awaken this natural process, that fulness of thought and feeling may directly cause natural modulation. At the same time, the student has separate technical training and programs of exercises arranged progressively for: (a) the improvement of his voice; (b) the development of his health and strength; (c) the establishment of normal conditions of ease and flexibility for the improvement of expressive action in the voice and body.

The work for each student is so arranged as to carry on these four forms of exercise simultaneously. This method is followed

even in preparatory, special, private, or summer courses.

II. Culture, Art, and Literature. The second group of courses centers in the study of the objective embodiments of expression, such as art, literature, and the drama. The student is brought into contact with the achievements, ideals, and spirit of the great masters, for his own encouragement and guidance. He is led to use the great masterpieces of literature as the means of developing his voice and vocal expression; he is encouraged to study art in the museums and art galleries, and trained to use the Public Library and to know how to make investigations.

Such methods secure a true conception of the character of all true art work, develop taste and culture, and bring students into contact with the art life of the world. This plan gives the student not only a sense of the best literature and art, but a truer realiza-

tion of his own powers, and command of his own art.

111. Practical Modes of Expression. Courses are arranged to secure from each student practice of all the elemental acts of expression. Students conduct conversations upon the arguments of speeches, stories, dramas, poems, and art topics. They speak upon questions of the day. They read, recite, speak extemporane

ously, debate, impersonate monologues and plays. They dramatize scenes from fiction and other sources, and write weekly themes.

Exercise in several elemental forms of expression gives students var.o is points of view, prevents narrowness or artificiality, quickens the mental faculties, and secures a deeper grasp or assimilation of experience and mastery of the powers of expression.

This plan also enables the student to test his special ability, and to find out for what particular form of expression he is best fitted.

IV. Purposes or Professional Aims. Courses are arranged in sections, according to the student's special aim in studying. In these sections all training and special work centers in direct practice for the mastery of the modes of expression peculiar to each profession, or to fit the student for the social duties of life.

#### COURSES OF STUDY.

The studies and practical training are arranged in logical order according to subjects in fifteen departments. The work of these courses is carefully systematized as to (1) the general subjects undertaken, (2) the forms of training which are correlated and (3) the programs of exercises and problems which are required. The courses given each year are divided into groups. These groups vary each year, and some subjects are changed in the middle of the year. Certain advanced courses are given only every second or third year. This does not affect the character or number of the courses, but only the order in which they are taken. The groups of courses arranged for the first half of the year 1900—1901 will be found tabulated on page 22.

#### I. VOCAL EXPRESSION.

Vocal expression is placed first in the courses of the School of Expression, because this work brings the student to a study of himself and of the processes of nature. No attractal or mechanical work is given. The aim is to stimulate the student so that expression will be from within outward. Definite problems are assigned and the student is led to an observation of all the expressive modulations of the voice and the acquisition of a true vocabulary of delivery.

 Elementary principles of vocal expression. Study of the processes of thinking, and the natural modulations of the voice expressing them, and development of right thinking in reading and speaking, and the vocal response. The vocabulary of vocal expression. Development of the imaginative, logical, dramatic, oratoric, and artistic instincts.

2. Assimilation and dramatic instinct. The relations of words to ideas, and of thought to experience. Elements and different phases of dramatic instinct. Reading, speaking, recitation, and action, as a means of revealing human experience. The relation of assimilation to expression.

3. Development of the Imagination. Nature, actions, and characteristics of the imagination. The relation of the imagination to voice and vocal expression. Function of the imagination in the vocal interpretation of literature. Forms of poetry and

their expression.

4. Rhythm and melody in speech. Rhythm in nature and art. Rhythmic character of feeling and its effect upon vocal expression. Rhythmic elements of delivery and their development. Moters: their nature, meaning, and right vocal rendition. The elements of melody in speech. The various vocal modulations. Their character and functions. Fundamental, rhythmic, and melodic elements of naturalness; how accentuated and how perverted, Speech-tune. Faults in vocal expression.

5. Tone-color and harmony. Emotional modulation of resonance. Relation of the emotional to the intellectual modulation of voice. Gamut of passion. The laws of art in vocal expression. (These five courses are usually taken in their order: Course 1, first year; 2 and 3, second year. Courses 4 and 5 are given in alternate years.)

6. Problems in vocal expression. Study of elementary psychic actions and the practice of short extracts as the means of studying and expressing thinking and feeling. (This is an adjunctive course in vocal expression given during the first or second year.)

7. Study of selections with special reference to public reading. Each selection is studied with reference to its adequate expression. The chief attention in Course 6, is the student himself. In Course 7. the artistic rendering of the selection. Course y is an advanced course usually given in the second or third year.

Forms of poetry. Study of lyrics, odes, ballads, and other short forms of poetry. (The center of attention in Course 8, is the nature of poetry and its artistic interpretation by the youce.) (See also courses in literature, public reading, and speaking)

#### II. VOCAL TRAINING.

Voice is studied as musical sound made by an instrument, its heavily and harmony depending upon the correct use of the instrument; and as the instrument acts in direct organic response to the mind in thinking and feeling, worst training consists in [1] the correct use of the instrument developed through technical exercises, and [2] its proper use secured through right mental and emotional action, and exercise of the voice in direct response. Every program includes work in both these mechads,

- r. Elements of vocal training. Development of a correct method of breathing. Fundamental conditions of voice production, studied and established; essential qualities of tone. Faults of voice, studied and corrected by eradication of causes. Technical and psychic training of the voice.
- 2. Principles of vocal training. Thorough study of the nature of the vocal instrument, and its natural use. Science of voice production. Initiation of the methods of teaching voice,
- 3. Emission of voice; study and development of the essential qualities of voice. The relation of tone to speech, and of the action in tone production to the right action in articulation. Relation of faults of voice to faults of speech, and their correction.
- 4. Agility of voice. Flexibility of organs. Correct use of registers. Agility in speech and song and their development. Range of voice in reading and speaking.
- Resonance and tone-color. Study of overtones and sympathetic vibration. Relation of texture of the body to the voice.
  The diffusion of emotion. Higher technique of the voice in relation to imagination and feeling.

These five courses are arranged progressively with distinct programs and exercises, and must be mastered in their order. From two to four hours a week for a year are required for the mastery of each. Courses 4 and 5 are given in alternation. Course 1 is occasionally divided into two parts, one part receiving more thorough study during the second year. A lecture on the organs of the voice will be given each year, illustrated by stereopticon.

#### III. PHONOLOGY.

- Articulation. Study of the elements of English speech. Development of the organs of articulation. Correction of the common faults of articulation.
- 2. Pronunciation. Training of the ear. Vocal quantity. Com mon faults in pronunciation; their causes and correction.
  - 3. Visible speech. Study of dialects and faults of speech.

## IV. ORGANIC PHYSICAL TRAINING.

- 1. Organic gymnastics. Physical development. Diagnosis of the health and condition of each student. Educational gymnastics, according to Swedish and Ling methods, to develop vitality and strength of the physical organism.
  - 2. Theory and practice of free gymnastics, advanced course.
- 3 Advanced physical training. Systems of gymnastics. Fundamental principles of muscular development. Special course in the gymnasium by the special instructor.

## V. HARMONIC TRAINING OF THE BODY.

The harmonic and pantomimic training (V and VI) according to the methods of the School, are necessary for the improvement of the voice and vocal expression. Correct method of breathing, for example, depends upon poise. The cradication of self-consciousness and the securing of control, the higher improvement of the texture and color of the voice, are dependent upon the right action of the body.

1. Harmonic gymnastics. Principles and forms of physical training. The training of the body as the instrument of expression, Development of plasticity, poise, ease, precision, and harmony; of grace, strength, and responsiveness in the whole organism.

Conperative training. Development of unity and sympathetic cooperation of all parts of the body.

### VI. PANTOMIMIC EXPRESSION.

1. Elementary pantomime. Nature and kinds of action. Modes of Expression and their differences. Problems for development of the dramatic instinct.

Manifestative pantomime. Study of the significant motions and positions of all parts of the body. Special function of each

part of the body in expression.

- Elliptic pantomimic training. Study and development of the action of each agent of the body and expression. The relation of expressional to harmonic training. Practical study and exercises in pantomimic action.
- Representative expression. The descriptive action of all parts of the body. Use and abuse of descriptive pantomime.
  - 5. Gamuts of pantomime.

### VII. UNITY AND HARMONY.

The value of all work in expression is tested by the unity and harmony of the student's power, and of all the elements in expression. The courses and methods arranged to train imaginative thinking are peculiar to the School of Expression, and it is upon these courses that the teachers mainly depend for the development of unity. To this method also are attributed the chasteness, purity, simplicity, and style of its students, I'n ty and Harmony are the climax of all the courses. The following courses are especially arranged for this purpose.

t. Foundations of expression. The nature of expression. Kinds of expression. Fundamental causes. Elemental modulations and actions of expression, and relation of all forms of training to its development. Systematic problems.

This course is given the first year, and gives the student personal practice in reading and speaking, with attention to voice, body, and mind, as well as the elemental acts of expression.

- 2. Problems in expression. The relation of psychic and pantomimic action to voice production and vocal expression.
- 3. The study of rôles. The study of all the elements of expression in characterization. Relation of all forms of expression to each other. The action and the instinctive production of the expression of various situations.
- 4. The abridgment and arrangement of selections for public reading. Original dramatization by students. Study of the unity in larger works of fiction, and the reproduction of that unity in short extracts.
- 5. Laws of expression in art. The nature and relation of these laws to dramatic expression in all its forms. Practical studies with illustrations.
- 6. The practical study of literature as related to expression. Authors and masterpieces of literature are studied, not by verbal, grammatical, or analytical methods; but by investigations awakening the appreciation and enjoyment, the understanding and assimilation of passages, tested by practical rendering.

## VIII. ENGLISH LITERATURE.

Two methods of studying literature are adopted in the School of Expression:
(a) Historick Anno Amaltic. The student is led to study some one author, book, or period to make investigations, hold conversations and discussions, and to write themes upon different topics in relation to literature. (b) Literarium and Expression. The principle followed is that art can be studied only as art and by means of art. Each author or selection is studied not by verbal, grammatical, or analytic methods, but by personal empoyment and assimilation of the spirit of each work and by its practical rendering. Vocal interpretation is made the means of revealing the student's realization of the spirit and art principles of all forms of literature.

- A. t. Longfellow's "Tales of a Wayside Inn." 2, Scott's narrative poetry. 3. Four periods of Shakespeare's art 4. Epochs of English literature. 5. Early English literature 6, Early American literature, 7. Literature of the eighteenth century. 8. History of the novel. 9. The novel in the nineteenth century.
- B. 1. Forms of poetry: lyric, epic, and dramatic 2. The shorter poems of Wordsworth. 3. The shorter poems of Shelley.

  4. Studies in Browning. 5. Tennyson's "Idylls of the King"

  6. Minor poets of the nineteenth century. 7. Wit and humor in the literature of different ages and nations. 8. Interpretation of the nineteenth century in Browning and Tennyson. 9. The short story, 10. Four periods of Shakespeare's art. 11. Shakespearean Comedy: "As You Like It," "The Merchant of Venice," "Much Ado About Nothing." 12. Shakespeare's Histories: "Henry IV.," part I and II. 13. Shakespearean Tragedy: "Macbeth" and "Hamlet," 14. Shakespeare's art.

See also Discussions and Dramatic Training.

## IX. ART.

The courses of the School of Fapression recognize that all the arts are one in principle and in aim, while each is a distinct language of the human spirit. The courses of the School endeavor to recognize the value of the actistic training of the perceptive powers and the culture which is found only in those who are trained to appreciate art in its various forms.

r. A selected course upon some phase of the history of art is given each year. The following are the subjects: the nature and forms of art; recent movements in art; Pre-Raphaelitism; the exhibitions of recent years; the spirit of Greek art; principles and laws of art; Egyptian art; decorative art; the art of the Renascence: Dutch art; the Barbazon school; art of the nineteenth century. 2. Principles and relations of the arts. The study of selected and contrasted topics from various art critics. 3 History of art. Review of the sources, Relation of various forms of art to one another. 4. Laws of histrionic art. Dramatic criticism, The essential qualities of noble art. 5. Studies and conference upon the great masters of expression: Homer, Phidias, Verg.l, Dante, and others. 6. The history of poise in sculpture. Studies with students in the various galleries. 7. Public reading as a fine art. 8. The art of entertainment, 9. Novel writing as an art.

## X. THE PHILOSOPHY OF EXPRESSION.

r. General laws of nature, art, and expression. 2. Human nature and its perfection through training. 3. Relation of logic to speaking. 4. Psychology as related to expression. (See special department of Life and Art, and the courses to be given next year by William R. Alger and other teachers.)

## XI. PUBLIC READING.

1. The vocal interpretation of literature.

 Recitals and criticism. The work of the three courses in this subject centers in the student's needs and in the interpretation of the literature selected.

3. Monologues and impersonations. Later phases of dramatic platform art, and the principles of art as applied to these.

4. Criticism. The recitation of higher forms of literature and discussion of the special needs of students.

5. Recitals; rehearsals; dramatic personations.

## XII. ORATORY AND PUBLIC SPEAKING.

Students from the first conduct sample conversations regarding poems they have studied or objects of art they have observed. The behood endeavors to get a student to speak, as he does in nature, before he write. A student shows his faults and special power more roadily by conversation than by any other mode of expression.

1. Extemporaneous speaking Discussions upon topics of the time. Subjects vary from year to year, sometimes taken from the history of literature, sometimes from the biographical study of orators, and different aspects of art.

Methods of the leading orators. Topics assigned for the study of the methods of preparation and delivery of orators.

The vocabulary of oratoric delivery, and its development, Problems and special exercises with illustrative discussions.

4. Debates and principles of argumentation.

### XIII. DRAMATIC TRAINING.

Practical study and presentation of scenes and dialogues from all forms of the dramat, to develop the powers of conception and the ability to express every phase of human experience as a means of securing ease, simplicity, and naturalness in all kinds of speaking. Every form of dramatic training and interpretation is included in the courses. Not only dramatic rehearsals with stage business, but platform damatic right, the inpersonation of all the characters of plays by one person, also the modern dramatic to monologue its different phases, laws, and principles of art which apply, different forms of dramatic interpretation.

1. Dramatic thinking. Conception of character.

2 Dramatic rehearsals. Stage business. Representative art.

3 Characterization, bearings, and dramatic action.

- Forms of the dramatic: the farce, comedy, burlesque, melodrama, and tragedy; their nature and modes of interpretation.
  - 5. Shakespearean art. (See VIII: 10-14.)
- 6. Modern Drama: A study of some of the most popular plays of the century. Old comedies: "She Stoops to Conquer"; "The Rivals," and other plays.
- 8. Poetic Drama: Shelley's "Prometheus Unbound," Browning's "Pippa Passes," Milton's "Comus."
- 9. The impersonation of plays. Study of the modes of personating all the characters of a play, by one person. Artistic principles involved.
  - 10. Monologues as a dramatic form, and their interpretation.

## XIV. RHBTORIC AND COMPOSITION.

The principles of sthoulating the student's powers and giving him every opportunity to develop from within outward, is obeyed in all the work of writing in the School. Many students who entered the School with other plans, have become successful writers and noveless. It is the general aim to have every student write at least a weekly theme, simple and short. Writing is used for the purpose of developing carefulness and accuracy in expression.

- 1. Weekly themes with criticisms. Principles of rhetoric.
- Study of authors in relation to style. The principles of art as related to writing. Thesis writing.

## XV. METHODS OF TEACHING.

r. Principles of education applied to the teaching of expression.
2. Normal work, by students, with criticisms.
3. History of the methods of teaching elocution.
4. Methods of teaching vocal training, speaking, reading, and all forms of expression.
5. Psychology as related to methods of teaching.
6. History of pedagogical principles.

## SPECIAL DEPARTMENTS.

In addition to these fifteen divisions, which contain the titles of the subjects in what are known as the regular courses, there are special departments separate from the regular classes, arranged for those students who cannot take a regular course, or those who have some special need. These special courses are arranged afternoons or evenings, Mondays or Saturdays, or at any time which may be decided upon by the special teachers in charge.

#### I. LIFE AND ART COURSES.

At the beginning of the next school year a department separate from the regular and professional classes of the School will be organized. These courses are designed especially for those interested in the development of their whole nature to a higher degree of perfection for social and other duties of life. Members of this class who desire to improve their voices, or the ease, freedom, and health of their hodies, or a command of their local expression in conversation or reading, will be given instructions in small sections by special teachers.

1. The Philosophy of Human Nature and its Perfection through Iraining. Weekly lectures by William R. Alger and others.

Among the subjects of the lectures are the following:—The Ideal of Personal Perfection and Training for its Realization (two lectures). The Uses and Aims of the Study of Expression, Analytic History of all the Methods of Drill to which Human Nature has been subjected. Philosophy of Experience and of Expression in their Nature and Elements (two lectures). Five Lectures presenting and illustrating New Discoveries regarding the Training of the Voice. The Seven Fine Arts defined in their evolutionary order. The Nature and Laws of Rhythm. Seven Kinds of Literary Matter and Seven Forms of Delivery (two lectures), Nine Forms of Emphasis. Twelve lectures on Poetry. Twelve lectures on Dramatic Art.

2. Harmonic training to perfect and bring into unity mind, voice, and body. Small sections for practical work to develop health and grace of body and pleasant qualities of voice and the imagination. Control of the powers of expression.

## 11. TRAINING OF CLERGYMEN.

Special classes or sections of one hour a week for preachers are arranged on Mondays, afternoons and evenings, under special teachers. The work is devoted principally to the training of the voice and the development of a natural delivery. Personal lessons are also given in connection with these courses and in connection with any other course in the School.

Clergymen are also assigned to work in vocal training, vocal expression or other classes, according to their needs.

- 1 Melody in public speaking. Faults peculiar to clergymen.
- Bible and hymn reading. Liturgic expression. Delivery.

Groups of courses for seven diplomas are arranged:

- I. Preparatory or General Diploma, first and second groups of courses, or their equivalent. (See Horarium, p. 22.) Two years. The character of the work varies somewhat with each student, but the amount of training included is that which is considered neces sary for everyone, no matter what the aim in life, and fundamental to all advanced courses.
- II. Public Readers' or Dramatic Artists' Diploma, first, second, and third groups of courses, or their equivalent (See Horarium, p. 22) Three years. Success in the vocal interpretation of literature, or some form of dramatic expression must be attained.
- III. Teachers' Diploma, the equivalent of the first three groups in the Horarium, three years. Proficiency must be attained in methods of teaching (See XIV.) and mastery of all the fundamental training of the School.
- IV. Speakers' Diploma. The number of courses required is the same as for the General Diploma, with additional work in debates, discussions, and extemporaneous speaking.
- V. Literature Diploma, given to holders of the General Diploma after an additional year of post-graduate work in advanced courses in English Composition and Literature.
- VI. Artistic Diploma. Four years. Fifty courses, with high artistic attainment and experience in some form of public reading or dramatic art.
- Vif. Special Diploma. One year. Conferred upon graduates of other schools of oratory after completing fifteen courses.

Honorary diplomas or medals are occasionally conferred by special vote of the trustees upon artists who have reached high artistic attainments. Prof. Alexander Melville Bell, Prof. J. W. Churchill, and Mr. Leland T. Powers have been thus honored.

Students who have given a considerable time to elocutionary study may apply for entrance on "advanced standing." Applicants for advanced standing must present certificates from former teachers, stating the subjects and the exact number of hours taken in class or in private. When the work is approved by the teachers of the School of Expression, these hours will be allowed on the first year's course. These applicants are reminded that the highest success in in any school of art depends on the thorough mastery of elements.

Students preparing to enter the School are advised to secure as

wide a range of culture as possible, and to lay special emphasis upon the study of literature, art, or such subjects as will awaken the love of nature, poetry, and artistic expression of every kind They are especially advised to take a course of reading for their own enjoyment in narrative poetry, including such popular books as Longfellow's "Tales of a Wayside Inn," Lowell's "Vision of S.r Launfal," Scott's "Lady of the Lake," Tennyson's "Idylls of the King," a prose translation of the "Iliad" or "Odyssey"; to read also Shakespeare's dramas: "As You Like It," "Midsummer Night's Dream," "Much Ado about Nothing," "Henry IV.," Part I and II, "Cymbeline," "Othello," and "King Lear," An extensive knowledge of the whole range of English literature is advisable, but the student should always center his studies in specific poems, works, or authors, and by collateral reading and investigation of all works, places, names, or references, he should learn to trace the connections of any work he specially admires, with the age that produced it or its relations to other works. Students also are recommended to study "The Province of Expression," "Lessons in Vocal Expression," "Imagination and Dramatic Instinct." Emerson's "Essays," Ruskin's "Modern Painters"; in short, anything that will awaken literary interest, and quicken artistic intuition. All poetry and literary works should be enjoyed, and if the student will follow a natural order, he will grow to appreciate the greatest masterpieces in literature and art. Applicants who desire, can give a description of what studies they are pursuing, or have pursued, and the teachers will give counsel as to special work.

The importance of expressive training and its "practical uses" are almost universally recognized theoretically, but practically often ignored in modern education. Some of the advantages of the study of expression which the School aims to meet may be summarized as follows:

1 Expression enables man to communicate more adequately with his fellow men.

It enables man to embody his thoughts, feelings, and ideals, so as not only to give them to others, but to test his own understanding and realization of them.

4 It brings the student into a living relation with the masterpieces of art and ...tera-ture, and enables him to assumilate the experience of mankind.

5 Expression furnishes a "laboratory method," a practical and natura, means of audying literature. It, furnishes an artistic act for the realization and interpretation of

<sup>2</sup> It trains the voice and agents of delivery so that speakers and teachers can economize their strength, be free from sore throats, preserve their health, and do their work more easily and adequately.

an artistic product. True vocal expression requires literature to be assimilated for the interpretation of its spirit. The common analytic method of studying facts about literature violates the best methods of education.

6. Mastery of expression gives the student an art to mould, entertain, or teach his fellow irea. It enables a speaker to "tell the truth, the whole truth, and nothing but the truth." The call for good teachers and public readers is so great that, more than in any other fields, mastery of expression largings financial reward.

These "practical uses" of expression, or the application of the courses of the School to the development of the several professions, may be outlined as follows:

Public Readers, Dramatic and Vocal Artists—Thorough training of all kinds to secure plasticity and responsiveness in voice and body. Vocal expression in all its forms. Principles of all the arts are studied, and applied to vocal expression. The practical rendering of all kinds of literature. Acting and stage business. Platform work and art. Principles and practices of personation. The new school of acting and public reading contrasted with the old. Study of the methods adopted by the greatest masters of vocal expression. The laws of the vocal and dramatic arts.

TEACHERS OF VOICE, ELOCUTION, OR EXPRESSION.—Systematic programs of exercises in training voice, body, and mind. The fundamental principles of the science of training. Each student is set to observe nature for himself. Vocal expression is developed according to principles, not by mechanical rules. The study of the most advanced principles of education applied to the the teaching of different forms of expression. The study of literature by practical rendering. Practical teaching with criticisms.

TEACHERS OF LITERATURE AND ENGLISH — Study of literature by practical rendering rather than by mere analysis. The nature and forms of poetry. Practical studies in all forms of literature. Development of the imagination and dramatic instruct. Expression as illustrated by different authors. Relation of literature to vocal expression. Practical study of literary art. Study of rhetoric and English composition.

TEACHERS OF PUBLIC SCHOOLS AND OTHER INSTRUCTORS.— Training of the voice to secure ease, health, and effectiveness. Development of the pleasant qualities of the voice. Studies of human nature—Naturalness and simplicity in reading and expression. Articulation. Function of vocal expression in education. Faults of reading and the use of the voice. Conversational naturalness

CTERGYMEN AND PUBLIC SPEAKERS.—Training of voice and body to secure economy of force and self-control. All forms of speaking, and topics in oratory to develop the power to think upon the feet. Practical training of the logical faculties. Development of the normal methods of the mind in thinking. Naturalness and simplicity in melody. Processes of the mind carefully studied and their revelation through the modulations of the voice. Development of imagination and philosophic memory. Study of Oratory as an art. Principles of art applied to style and delivery. Extemporaneous speaking, with debates and discussions on the topics of the time. Faults peculiar to clergymen and speakers corrected by eradicating their causes. Bible and hymn reading.

LITERARY STUDENTS AND WRITERS.—Development of style by training the artistic nature—Such a study of universal art as will stimulate the creative faculties of the mind, and awaken artistic endeavor. The peculiar language of every art. Development of imagination and dramatic instinct. Elements of power in all the arts. Universal principles of art applied to all forms of literature. The methods adopted aim to awaken the powers of the man rather than to secure mere external regulation, to stimulate rather than repress, to guide rather than conform to artificial standards. The success of the methods is shown in the fact that many graduates of the school have adopted literature as a profession.

The School of Expression awakens the powers of each student, After students attain some mastery of themselves, they begin to realize the profession for which they are especially adapted. A special advantage not only in breadth of view and culture, but special professional work, results from bringing together students with different aims.

Aside from these professional applications of the training of the School, many of the courses are adapted to the harmonious development of every student, no matter what his professional aim. From the first, the culture work of the School has grown in importance. The educational values of expression employed by the School may be summarized in the following propositions:

- 1 Expression completes man's mental conceptions. No one can nave "clear, distinct, adequate, and intuitive ideas" till he can express them.
- 2 Expression tests the accuracy of knowledge and causes assimilation in experience,
- 3 Expression gives man's faculties and powers vigorous exercise in realizing thought and feeling, stimulates mental growth, and increases capacity for experience.
- 4 As breathing consists both in taking in and in giving out breath, so the mental life is deepened and strengthened not only by acquisition but by expression. Instruction or the reception of ideas alone, cannot perform the work of true education. Expression discharges a higher function in educating imagination, refining feeling, exercising man's powers, securing culture and developing character. "To know, man must do."
- 5. Expression requires man to use the first and fundamental tools of the soul, his voice and body, and furnishes a "manual training" of the highest kind.
- 6. Expression is a form of artistic endeavor. Hence, its practice enables man to realize the nature of an artistic act and to enter into a truer and more sympathetic appreciation of all art.
- 7. Expression accentuates the natural coordination of thought, feeling, and will, and so develops harmony. Right practice in expression naturally correlates the conscious with the unconscious, the voluntary with the involuntary, and develops all sides of man's nature without interfering with natural relations.
- 8. The instrumental means of vocal expression are vital parts of man's organism. The exercise and right use of the breathing, the voice, and the body, are directly related to health and most important helps to physical development.
- 9. Work in expression corrects awkwardness, removes self-consciousness, gives self-possession, develops health, secures control over mind and body, and enables the individual to develop in himself the experience of the race.
- 10. It enables the student to understand the characteristics of nature and to apply to his own development its methods and processes. It prevents atrophy of any faculty or power, and opens his eyes to read the meaning of nature and art.
- rr. Expression makes a student conscious of his needs, and awakens him to a sense of his real power and possibilities. It shows the causes of failure, and points out the path to success.

Training in expression awakens young men and women to the beauties of nature, the possibilities of art, and a realization of their own abilities and mission.

Thus the School of Expression aims at general culture. It improves the voice and bearing for society and the home. It endeavors to awaken each individual to realize his own power, and his relations to nature and art. There is an endeavor to awaken in every soul the sense of possibilities and the power of training to realize them.

The teachers of the School are the ablest that can be found in the country in each department. The first two teachers in the following list have been with the School from its foundation.

S. S. Curry, A.B., Grant University, 1872; A.M., B.D., and Ph.D., Boston University, 1875-79; University Instructor and Snow Professor of Oratory, Boston University, 1879-88; acting Davis Professor of Elocution, Newton Theological Institution, 1884-; Instructor in Elocution, Harvard University, 1891-; Divinity School of Yale University, 1892-; and Harvard Divinity School, 1896-; Librarian of the Boston Art Club, 1891-.

Author of "The Province of Expression," "Lessons in Vocal

Expression," "Imagination and Dramatic Instinct," etc.

Graduate of Prof. L. B. Monroe, of Dr. Guilmette; pupil of the elder Lamperti, of Steele Mackaye (the assistant and successor of Delsarte), and of about forty teachers in America and Europe in such specialties as Voice, Vocal Expression, Pantomimic Expression, or Dramatic Action. Mr. Mackaye wrote in 1885, without solicitation: "Mr. Curry has gone farther and more thoroughly into the subject of expression with me than any student I ever had"

The manuscripts of Delsarte and Mackaye have been committed

to him by Mrs. Mackave for translation and arrangement,

He has made a thorough study of the relation of all the arts, and has given lectures before various associations and art schools of the country upon different phases of art. "By his broad investigations, he has placed the whole study of delivery upon a scientific basis"

ANNA BARIGHT CURRY, graduate of Prof. L. B. Monroe, Dr. Charles A. Guilmette, and others; assistant of Prof. L. B. Monroe

from 1877 until his death; Principal of the School of Elocution and Expression, until absorbed in the School of Expression, 1883.

Professor Monroe said of her: "She is the only teacher I ever had who can take a class after me and sustain the interest"

She has given readings in different cities of the Union upon the hignest phases of literature.

LEIAND T. POWERS, pupil of Prof. L. B. Monroe, Boston University School of Oratory, 1878-79; pupil of Mrs. Anna Baright Curry, 1879-80. During the last sixteen years, as a public reader under the management of the Redpath Lyceum Bureau, Mr. Powers has appeared many times in New York, Chicago, Philadelphia, Boston, Washington, Brooklyn, St. Louis, Kansas-City, Minneapolis, and other large cities of this country.

He had the courage at the beginning of his public career to start upon a new and original phase of artistic endeavor, that of presenting plays in which he impersonated all the characters. Today he is recognized by educators, critics, and art lovers throughout the land as the leading platform attraction before the American

public.

Dr. Gunsaulus, Chicago, wrote to Mr. Powers:—"You are a born interpreter of the great human soul as it has revealed itself to such men as Dickens, Hugo, Shakespeare. I have never seen such a continuous manifestation of power, nor have I been led through so many experiences in the same hour and with so much steadiness and sympathy."

MARY LENA WILKINSON, graduate of the School of Expression, general course, 1896, teacher's course, 1897, regular and special student five years; special instructor in the School since 1896. Dr. Curry has said of her: "Her thorough and persevering work as a teacher, her great accuracy and her noble womanly dignity, have rendered her necessary to the School of Expression."

OSCAR FAY ADAMS, Author of "Handbook of English Authors," "Handbook of American Authors," "Story of Jane Austen's Life," "Post-Laureate Idyls," "The Presumption of Sex," "A Dictionary of American Authors": Editor of "Through the Year with the Poets" in 12 vols.; "Chapters from Jane Austen," Selections from William Morris, with notes. He is the American editor of the Henry Irving edition of Shakespeare. He has lectured on English Literature in I ondon and in all the principal cities of this country. His methods of studying literature are unique, the outgrowth of his own experience as student, author, and teacher.

ELIZA JOSEPHINE HARWOOD, diploma 1895, and special postgraduate diploma 1896, Posse Gymnasium, one of two pupils of the late Baron Nils Posse, who pursued a special third year course under his personal instruction; has studied with twenty-five teachers in different phases of vocal training and gymnastics.

WILLIAM R. ALGER, resigned his Music Hall Congregation 1870, went to Paris to study with Delsarte, studied with the younger Delsarte in the summer of 1871; author of "Life of Edwin Forrest," "The School of Life," and many other works upon the philosophy of human nature.

The school has the large and elegant Pierce Hall for public recitals and Annex Hall for its private weekly informat recitals and studies. Readings and impersonations are also given before the School by the ablest artists. The entertainments Saturday noons, afternoons, and evenings, form an important course to which many citizens of Boston subscribe for reserved seats.

A small library of books on Expression and Oratory is available for consultation. Donations to the library have been made by Prof. J. W. Churchill and Mr. Leiand T. Powers. Similar gifts will be gratefully received. Special privileges are also granted to students at the Boston Public Library, situated just opposite. This library is the most complete and serviceable to students of any in the world.

On account of literary atmosphere, numerous lecture courses and various institutions for the promotion of culture, Boston has long been noted as the most favorable residence in this country for study.

The school of Expression is located on Copley Square, between the Boston Art Museum and the Public Library, in the very heart of the most cultivated and refined part of the city.

Board and rooms in the vicinity of the School, either in the same building with teachers or with private families, may be had from four dollars a week upward. Teachers take a personal interest in the welfare of students while in Boston, and endeavor to secure for them every advantage favorable to their advancement.

All fees for tuition are payable two thirds in advance and one third January 1.

Each regular group of fifteen hours a week for the year \$150.0	
When the whole is paid in advance	
Private lessons, one to six dollars an hour. No reduction except is	3
cases of sickness protracted beyond one month.	
Fee for diploma 3.00	2
Extra examinations, each	9
Extra fee for gyumasinm	)
Evening classes, an hour a week, for twenty weeks 10.00	ì
Summer courses, five hours a day, four weeks	5
Preparatory course, September, five weeks	2
Clergymen and theological students are charged half rates. Those who	,
have attended three years of full courses, are not charged for tuition. All regular students receive free individual assistance.	

The school will open each year the second Wednesday in October, and close the first Wednesday in May. Examinations for Advanced Standing at 9 A. M. the Tuesday before the opening day. There will be vacation on all legal holidays, and two weeks at Christmas.

Institutions desiring teachers for permanent or temporary positions, are requested to apply directly to the President or Corresponding Secretary. It is to the interest of the School that every teacher sent out with its methods, shall be successful. Careful attention, accordingly, is given to all inquiries from the authorities of schools and co..eges. No one is so competent to judge of the possibilities of a student as his teachers.

For special circulars, further particulars, or additional information, address

# S. S. CURRY, PH.D.,

PIERCE BUILDING, COPLEY SQUARE, BOSTON.

Send for Circulars of the Boston summer term in August, and of the summer term at Ashey, i.e., North Carolina, in July, and programs of the Conferences on Expression.

"I have learned much from my masters, more from my companious, most of all from my scholars."

# STUDENTS.



## Post Graduate and Third Year Class.

Minnie Oline Baden, (Class of '98)  Caroline Fugema Bulow, (Class of '94)  Mary Pabson Campon, (Class of '99)  John Albert Cowan, (Class of '97)  Sizeila' Gunmangs, (Class of '96)  Lena Belle Baton, (Class of '96)  Mrs. Susan Faraham Thorndike, (Class of 98)  Mrs. Carolyn Foye Flanders, (Class of '94)  Henry Evaris Gordon, A. B., (Amherst '79)  Hinney Gunnison, (Class of '98)  Mrs. Eliza Josephine Harwood, (Class of '99)  Edward Morga: Lewis, A. B., (Wilhams, Class of '99)  Rianche Etia Shátuck, (Class of '96)	Peoria, III Charleston, S. C. Pegaon Cone St. John, N. B. West Samerville. Little Falta, N. V. Peabody. Boston. Colorado Springs, Col. Medfield. Kent's Hill, Me Cambridge. Roxburg.
Mrs. Lucy Putnam Small, (Class of '96)	Boston.
Mrs. Ella M. Wyman Thompson, (Class of '88)	Wahnen.
Robena Belle Waterman, (Class of '99)	Banger, Me.
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Second Year Class.	
Gertrude Rvelyn Austin	Cambridge.
Harryett Mac Bean	Roxburg.
Marion Gertrude Carver	Boston.
Bernace Ruth Courell	Alfred, N. Y.
14 00 11 11 11	Gambrille, Md
	Minneapolis, Minn.
Mrs. Lucia Varney Farmee	Lynn.
Abbie Mae Front	Pigeon Cove.
Grace Greenwood	Lynn,
Agnes Augusta Howard	Chatham.
Anna Lee Park	Sandarsville, Ga.
Elsie Woodworth Read	Sanarville, N J.
Vivian Reynolds	Westboro.
Delbert Moyer Staley	Billersea.
	Cambridge.
Flanche Delaxi Weimer	Kalamasoo, Mich.
Cora Page Woodward	. , ,
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Marian Gertrude Hards	San Jacinto, Cal.
Emma Robena Hart	McKenzie, Tann
Irene Helen Hawkins	St. Thomas, Ont
John H J-yach	North Vakima. Wash
Mrs Grace Harvuot Nash	San Jose, Cal
Mrs Josephine Etter Powell	Halefax, Pa.
• •	Woodville, N. Y.
	TO DOMESTICE AT . I ,

## First Year Class.

Lei a Allene Bell			_								,			Schenectady, N Y
Marie Ether Bell														
Evelyn Cooke														
Della Mae Crowder									ĺ			Ĭ		Bethany, Ill.
Lula Curry , ,														
Charles Perkins Dickinson														
Katl erane Jewell Everts,														
Ida Wanslow Foster													•	Brewster.
•														
Adelance Maria Greenmar														
Mrs Mar e Louise Guay														
Mabe, Gertrude Hager														
Fred Laker Hanson														
Ada Mary Hawkins .	4			4										Roxbury.
Jane Eff e Herendeen .														Manchester, N. Y
Eva Helen Holmes .														Eastport, Me
Reata Hatchinson Laite		,												Purhersburg, W. Fa.
Mildred A. McCall						į,								Jamestown, N. Y.
Grace Carleton Moody	·					ï								Nazubury.
Martha Augusta Park, A.	B.	, (1	₩e	ale	yer	n (	lol.	., )	da.	on:	)	į.		Macon, Ga
Henry Horniman Phelps														
Mrs. Minnie Hawley Play														
Sarah Middlebrook Riggs														
Elizabeth Ridgway Satter														
Robert Lee Stone			·	·		į.					,	,		Binghamton, N. Y.
Rosa Woodruff Talt .														Charleston, S. C.
Bortha Marie Townsend												,	,	Kalamazoo, Mich.
Lone Waddell														
Paulme Wannack														

# Graduates of Other Schools of Oratory.

Helen May Allen, (N. Y. School of Expression)		Dec Moines, loven.
Corn Hormes Mugg, (American Conservatory, Chicago)	,	Milford, Ill.

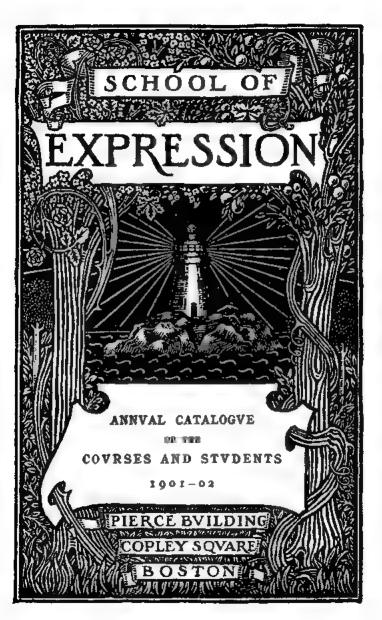
# Summer and Special Students.

Rev. Ceorge I. Adams	. West Kutland, Vt.
Henry Edwin Andrews, A. M., (Harvard)	. Boston.
Rev. John Murray Atwood, B. A., B. D., (St. Lawr. Univ.	Canton, N. Y.
Edith Isabel Bailey	. Boston.
Mrs. Mary Florence Ball	Maiden
Ermestine Banks	. Waltham
Lucretia Jane Barber	. Storrs, Conu.
Edwin Ninyon Chaloner Barnes	. Portland, de.
Arthur Tram Belknap, A. M., (Brown,) B. D., (Harvard)	. Francogham.
Josephane Sterling Bond	. Little Rock. Ark,
Mary Ada Brown, A. B. (Gordon Inst.)	. Rome, Ga.
Onis Brown	. Ft. Smith. Ark
Vargania Duncan Buch	. McMooralle, Tenn.
James Ha rie Rurdott	Dadkoon

Maurice Lawrence Bornce	
Elizabeth Harris Burns, Ph. B., (Bethel Coll.)	
May Ethel Carter Sweet Waser, Lenn,	
Mary Daniel Cason Rockwille, Md	
Rev. Ralph Holbrooke Cheever, A. M., (Tufts College) . Portsmouth, A. H.	
Frances Beile Coats, B. S., (Lawr, Univ.) Neenah, Wis	
Martha C. Cole	
Fanny Matiack Contrable	
Grace Ethel Cooke	
Marie on Armstrong Cory, M. A., (Mansfield Fem. Col.) . Montgomery, Ala.	
Mrs Thomas T. Coiman Little Rock, Ark.	
May Belle Damon	
Florence Eugenia Davis	
Katharine Aurelia Davis	
Mary T. Davis Woodland Mills, I enn	
Grace Lydia Deering	
Seiden Peabody Delany, A. B., (Harvard)	
Harriet Mana Doane	
Nora Gertrude Dyar, B. I., (Smith) Nentou,	
Josephine Rowena Easle	
Rev. James Harry Elliott	
Wilmoth Evans, A. B. (Nashville)	
Anne Laurie Pent, B. A	
Marie Gertrude Fennessy	
Anna Abbot Folsom	
Edith Cline Ford	
Edwin William Ford, A. B., (S. W. P. Univ.) Fayette, Miss.	
Martha Gibson	
Flore Louise Ginty	
Mrs. Minnie Littlefield Gove	
David Parker Crayatt	
Frank Scott Hall	
Olivia Sanger Hall	
Mary Susan Hamilton	
Dorothy Mand Hanson	
Emma Lucinela Haskell	
Helen Haskell	
Rose Ellen Tutis Haskins	
William Colver Hill	
M. ttase Pansy Holt	
Elizabeth Honooll	1
Lucy Newsome Hotzelaw	
Elizabeth Lord Knoeland	
Mrs. Marie J. Lewis	
Maud Harmon Lurion	
Mark J Mackey	
Richard Clarke Manning, Jr., Ph. D., (Harvard) Salem.	
Mrs Charlena H. Martin Quency, Ill	
Julia Rogers Marvin	
T U :	

Rev. George Maxwell . ,	. Charlestown,
	Atlants.
Banche Idelle Newton	
	Rosbury.
	Pulaski, Tenn
	Constantinople, Turkey
	Medford.
Ollie Payne	Palmer, Tex.
	Birmingham, Ala
Georg ana Pennington	Lightfoot, Va.
Evelyn Pillshury	Malden.
Jacob Polannaky	Boston.
	Iomaica Plass
	Nashville, Tenn.
	Roston
	Somerville
	Boston.
	Beverly.
	Minucapolu, Minn.
	Boston.
	Minneapolis, Minn.
	Roxbury.
	Boston,
Rose Marion Smith	Weatherford, Tex.
John Roach Straton	Macan, Ga.
Gertrude Swift Taber	Hoston.
Virginta Taylor	Round Hill, Va.
Rev. Walter Perkins Taylor, Ph. D., (Boston Univ )	Newmarket, N. H.
Ella May Tisdale	Rozbury.
Edna Thompson	Italy, Tex.
Helen Reade Tompson	
Mrs. Abbie Adams Tower	Boston.
Lulu Curtis Vass	Belton, S. C.
Mrs. Ernest A. Vosburgh	
Rev. Richard Leigh Weaver, M. A., (Toronto Univ.)	Hastings, Out.
	Newfort, N. Y.
Gertrade Lilaan Whall	
	Cambridee.
Izora Spencer Williams	
*	Bolton, Miss.
· ·	Cambridge.
	Clarksville, Tenn,
	Chicago, Ill.
Everett S. Wise	
	** .
	Roxbury
	Oskalvesa, Ivrua
	Troy, Ala.
yra Young	Greensboro, Ala.
Zitkala Sa, A. B.	(IIRAIOOSA, IOWA,

<sup>\*</sup>Died, Jan. 1900.



# ANNUAL CATALOGUE

OF THE

# SCHOOL OF EXPRESSION



BOSTON

PIERCE BUILDING, COPLEY SQUARE

1901

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PIRRCE BUILDING, PROM A SENTCH BY E. H. GARRETT.

THE School of Expression occupies commodious recitation rooms in Pierce Building, Pierce Hall being used for its public recitals. The offices of the School are rooms 19 and 20.

Pierce Building stands in Copley Square, between the Public Library and the Art Museum, and is easily accessible from all parts of the city and its suburbs.

# History and Foundation.

MANY attempts were made during the century just closed to establish a professional School in Boston for the study of speaking. In 1872, when Boston University



DEAN LEWIS B. MONROE. Boston University School of Oratory.

was founded, a School of Oratory was established as one of its departments, with Professor Lewis B. Monroe as Dean; but at his death in 1879 that school was discontinued as a separate department, S. S. Curry, Ph.D., being, chosen to carry on its work in connection with the School of All Sciences. As the special classes organized in connection with the University steadily increased the Trustees per-

mitted Dr. Curry, then

Snow Professor of Oratory, to organize these classes into what is now the School of Expression. With the co-operation of leading citizens, literary men and educators, the School was then incorporated independently of any other Institution.

Efforts were made to secure endowment, and to establish the highest possible standards of attainment. Its Trustees and teachers have faithfully maintained these standards for twenty years.



REV. PHILLIPS BROOKS, D.D.

The Trustees appealed for funds and co-operation for the erection of adequate buildings and for proper equipment with the following results:

Sir Henry Irving became interested, and gave a reading in 1888 to establish & Chair of Dramatic Training.

A memorial to Bishop Phillips Brooks, a member of the Visiting Com-



SIR HENRY IRVING

mittee, and chief adviser from the foundation of the School, was presented in 1892.

Professor Alexander Melville Bell, whose discovery of "Visible Speech" and long service as a teacher and author have made him the recognized leader in the field of Vocal and Speech Science, sent a contribution on his eightieth birthday with which the Trustees will establish in his honor an instructorship in Phonology and Visible Speech. Professor Bell wrote: "I send this as a testimonial of my appreciation of your efforts to establish the study of the Spoken Word on a scientific basis."

The Corporation is composed of persons who will carefully administer

any funds that may be given. They will establish chairs or scholarships, or erect such buildings as givers may desire, and as permanent memorials in their honor.

# Form of a Bequest.

I gîv	e and	beque	ath t	o the	SCH	00L	OF
EXPRE	SSION	, a co	грога	tion	organ	izeđ	ac-
cording	to the	laws	of 1	Massa	chuse	tts,	the
sum of						dolla	ars,
for the p	urpose	of_					
	Sı	gned,					
mt	d	- 6 Th			4		

The School of Expression has gradually come to be regarded as the leader of the cause of the Spoken Word for the whole country. Its officials are prominent citizens in different parts



PROF. ALEX. MELVILLE BELL,

of the land, who give their services gratuitously. It is in no sense a private school. Not one cent of the funds given, or even of the interest from investments, has yet been used. Many worthy students are unable to complete their course without assistance, some of the most promising being compelled to take positions before finishing their studies. To

aid these, loans or scholarships are greatly needed. The following have been already established:

ELIZABETH BANNING AYER ANNUAL SCHOLARSHIP. The sum of one hundred dollars to be lent to some worthy student from the State of Minuscota.

J. W. CHURCHILL ANNUAL SCHOLARSHIP, founded from the receipts of readings given to the School of Expression.

DANA ESTES ANNUAL SCHOLARSHIP. The sum of one hundred dollars to be lent to some lady who shows proficiency in expression.

LELAND T. POWERS ANNUAL SCHOLAR-SHIP founded from the receipts of readings given at the School of Expression.



KRV. GEORGE W. SHINN, D.D. President, Board of Trustees

Calls for assistance are so numerous that the Trustees appeal to generous persons everywhere for at least twenty-



Hon. N. J Rost. Treasurer of the Corporation.

five annual scholarships or loans. Students come to us from every State and our graduates are found in all parts of the world.

Form	for	the	Gift	of	a	Scholarship.
------	-----	-----	------	----	---	--------------

	I hereby promise to aid_worthy str in the School of Expression, by a for theterm beginning	loan
	and ending, to the an	
-	ofdollars, with the	
	lowing conditions:—	
r. cation.	From what State	what
	professionAnnual or	Per-
Name :	of the Scholarship	

/Cimeals	
(Signed)	

## OFFICERS AND COMMITTEES.

## CORPORATION.

The REV. GEORGE W. SHINN, D.D. . President, CHARLES B. ALLEN, LL.B. . . . . Clerk. HON, NATHANIEL J. RUST . . . . Treasurer.

REV. J. S. LINDSAY, D.D. DANA ESTES. J. ENNEKING. HON, SAMUEL B. CAPEN. MRS. KATE GANNETT WELLS. REV. SAMUEL L. LOOMIS, D.D. A. B. WINSHIP, A.M. PRES. NATRAN E. WOOD, D.D. FRANK W. HUNT.

CHARLES FAIRCHILD. JAMES B. NIVER. HON. THOMAS J. GARGAN A. S. COVEL. W. B. CLOSSON, JAMES A. PAGE. GEORGE F. PAINE. EDMUND M. NASKELL. CHARLES D. CRAIGIE. REV. CHARLES H. STRONG, A M. HENRY G. WILSON. REV. WILLIS P. ODBLL, D.D., Ph.D. S. S. CURRY, Pt.D.

## TRUSTEES.

REV. GEORGE W. SHINN, D.D. CHARLES E, ALLEN, LL.B. DANA ESTES.

HON, NATHANIEL J. RUST. REV. J. S. LINDSAY, D.D. JAMES A. PAGE.

REV. SAMUEL L. LOOMIS, D.D.

## FINANCE COMMITTEE.

HON. NATHANIEL I. RUST. DANA ESTES. JAMES A. PAGE.

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## VISITING COMMITTEE.

W. D. HOWELLS. S. W. LANGMAID, M.D. T B ALDRICH. WILLIAM WINTER. REV. GEOPGE A. GORDON, D.D.

I. T. TROWBRINGE. GEORGE L. OSGODD. HENRY A. CLAPP, THOMAS ALLEN. REV. W. H. P. FAUNCE, D.D. JOSEPH JEFFERSON.

## EXAMINING COMMITTEE.

REV. G. W. SHINN, D.D. REV. EDWARD CLARK, D.D. REV. GEORGE LANDOR PERRIN, D.D. REV. S. L. LOOMIS. D.D.

## TEACHERS AND LECTURES.

3

S. S. CURRY, PH.D., President.

Vocal and Pautomimic Training; General Principles of Training; Vocal and Pautomimic Expression; Principles of Art.

ANNA BARIGHT CURRY, Registrar.

Vocal and Pantomimic Expression; Literature and Expression; Public Reading as a Fine Art; Impersonation.

MARY LENA WILKINSON.

Instructor in Vocal and Pantomimic Training, and Vocal Expression

OSCAR PAY ADAMS.

Instructor in Literature.

WILLIAM SEYMOUR.

Sir Henry Irving Instructor in Dramatic Expression.

BINNEY GUNNISON, A.B.

Instructor in English Composition.

DELBERT MOYER STALET.
Assistant Registrar, Assistant in Voice, and Teacher of Evening Clauses,

HARRYETT MAE BEAN.

Instructor of Children's Classes.

SARAH ALLEN TORDAN MONROE.

Teacher of Phonology and Visible Speech.

ELIZA JOSEPHINE HARWOOD.

Instructor in Organic or Swedish Gymnastics and Fencing.

MADAME B. DECOMBES.

Prench Language and Literature; Pure Pronunciation and Diction

FRAULRIN HERMINE STUBVEN.

Teacher of German Language and German Elocution.

CHARLES MALLOY.

Lecturer on Emerson.

WILLIAM R. ALGER.

Lecturer on the Philosophy of Human Nature and its Perfection through Training.

J. HRNRY WIGGIN.\*

Lecturer on the Drama, Criticism, and Histrionic Expression

# Died, November, 1900.

# LECTURES AND RECITALS AT THE SCHOOL OF EXPRESSION DURING THE YEAR 1900.

Jan. 13. A Lecture on "The Appreciation of Art," Rev. S. M. Crothers, D D.

Jan. 20. Hastrated Lecture on " The Nature of Art," S. S. Curry, Ph.D.

Jan. 24. Illustrated Lecture on "Romanticism," S. S. Curry, Ph D.

Jan. 27. Illustrated Lecture on "Realism," S. S. Curry, Ph.D.

Jan. 30. Impersonations of "Cyrano De Bergerac," Leland T. Powers.

Feb. 3. Illustrated Lecture on "Pre-Raphaelitism," S. S. Curry, Ph.D.

Peb. 10. Junior Recrial,

Feb. 17. Senior Recital.

Feb. 24. Students' Recital.

Mar. 3. Mus.cal Recital, Mr. Brnst Perabo.

Mar. 10. Recital by Third Year Students.

Mar. 17. Students' Recital,

Mar, 24. Students' Recital.

Mar. 31, Students' Recital.

April 16. Annual Recital of the Junior Class.

April 24. George Eliot's "Spanish Gypsy," Katherine Jewell Everts,

April 25. Annual Recital of the Second Year Class.

April ag. Commencement Service, with President's Address.

April 30. Hawthorne's "Marble Faun." A Lecture-Recital by Professor Henry E. Gordon.

April 30. Annual Recital of the Third Year Class.

May 2. Graduating Exercises, and Presentation of Diplomas.

May 2. Alumni Reception.

Oct. to. Opening Address by B. S. Curry, 'Ph.D.

Oct. 13. A Lecture on "The Choir Invisible," Rev. J. H. Wiggin.

Oct. 20. A Lecture on Sothern's "Hamlet," Rev. J. H. Wiggin.

Nov. 3. A Lecture on "Poetry of the Mineteenth Century," Rev. Cecil Harper,

Nov. 10. Students' Recital.

Nov. 17. Students' Recital.

Nov. 18. "God and Nature in Wordsworth," S. S. Curry, Ph.D.

Nov. 24. Students' Recital.

Nov. 25. "God and Man in Wordsworth," S. S. Curry, Ph.D. Dec. r. Students' Recital,

Dec. 2. "Immortably in Wordsworth," S. S. Curry, Ph.D.

Dec. 8. Students' Recital,

Dec. g. "Prometheus Unbound," S. S. Curry, Ph.D.

Dec. 25. Students' Recital.

Dec 15, Browning's "A Death in the Desert," S. S. Curry, Ph.D.

Dec. 23. Browning's "Christmas Eve," S. S. Curry, Ph.D.

Dec. 29. Tennyson's "In Memoriam," S. S. Curry, Ph.D.

# Studies and Training.

The School aims to meet the needs of professional men and women, such as speakers, teachers, readers and dra-

matic artists, and to furnish thorough professional courses for teachers of voice, vocal expression, and speaking. Its methods are planned to secure training of the voice. body and mind, and harmonious development of all the powers of the individual for the attainment of the highest ideals. The School also endeavors to arouse a more adequate appreciation of the true character and importance of speaking, the Vocal Interpretation of Literature, and the vital principles of the arts that entertain.



TRINITY CRURCH, Opposite the School,

Systematic and faithful work is given by the teachers for these ends; and to enable students "to find themselves," and to realize their powers, possibilities and peculiarities.

In the work of the School the student is brought into direct contact with nature, the best literature and art spirit. The courses adopted are the result of many years' study of varied phases of human nature, and careful investigation of the most complex problems of expression and the best methods of European Schools. The founders devoted many years to this end, and received personal training and instruction from more than fifty of the leading teachers of

voice, elocution, acting and singing, in all parts of the world. Among instructors who were of especial service in this connection may be mentioned, the elder Lamperti, Professor Alexander Melville Bell, Professor Lewis B. Monroe, François Delsarte and Steele Mackaye.

Practical training is given first place in the work of the School. The general character and plan of the work may be indicated more clearly by the following classification:

1. DEVELOPMENT AND TECHNIQUE.—The methods adopted aim to awaken thought and imagination, and to develop properly the natural modulations of the voice. This work is called Vocal Expression. Definite progressive programmes of exercises are also assigned for separate hours, with; (a) the training of the voice; (b) the improvement of health and strength; (c) the development of flexibility of the agents of the body and ease in the use of the elemental expressive modulations.

The courses are so arranged that students work in these three phases simultaneously, not only in the regular courses, but in the preparatory, special, private and summer courses.

II. PRACTICAL MODES OF EXPRESSION.—The courses are planned to secure from each student abundant practice in all forms of expression. The pupils are encouraged to conduct conversations upon literature, poetry, the drama and art. To speak on questions of the day. To read, recite, speak extemporaneously, debate, present monologues and plays, prepare original dramatizations from different sources and to write weekly themes.

Such varied exercises give students several points of view, prevent narrowness, artificiality, quicken the mental faculties and secure an assimilation of experience. By this plan a student is enabled to test his special ability, and find out for what particular form of expression he is best fitted.

III. CULTURE, ART AND LITERATURE. — Studies are also arranged in the objective forms of expression, such as art, literature and the drama. The student is here brought into contact with the achievements of the masters of thought and style. Students are required to use the Public Library freely in connection with their school work.

IV. PURPOSES OR PROFESSIONAL AIMS. -- Courses are arranged in sections according to the student's object in study. In the professional courses, all training and exercises centre in practice for mastery of modes of expression peculiar to each profession.

Anna West Brown .															Carlton, N. 1"
Evelyn Amelia Cook	P													_	Cobourg, Ont.
Delia Mae Crowder ,				r	,										Bethany, III.
Laid Carry		,			,					4					Rockdale, Tex.
Ida Winslow Foster.			r												Brewster.
Adelaide Maria Green	ma	un.										,			Narragansett Par, R. I
Mabel Gertrude Hagei	۲.												-		Southbridge.
Rev. Geoil Harper, A.	M	٠.(	Vic	to:	ria	Uı	PLY	.)		÷					Nantasket.
Collier Hollan															
Eva Helen Holmes .															
Mary Katherine Macc															
Grace Marie Metcalf															
Mrs. M.nn.e Hawley															
Sarah Middlebrook Ri	ŔĽ	\$													Patriera, N. 1.
Bertha Marie Townso															
							-				,				
Lee Emerson Bassett,	A.	. B	- 6	Sta	and.	ori	a m	ľwi	- 3						Statistand Hainmonto Cal
			* *	~~~			* *	444	¥+1		*		4		commissione entrancemental cutte
manual Justines - David															Nathvelle, Tenne
Wilford Oscar Chure, 1	Ա	B.	, (E	Ira	ke	Vi	Div	á	:					•	Nathvelle, Tenn. Des Moines, la.
Wilford Oscar Cinre, I Julia Wheeler Cochran	L]L De,	В. В.	(I	ra	ke	U1	olv	á	:						Nathuello, Tenno Dos Mornes, In. Geneland, O
Wilford Oscar Cinre, I Julia Wheeler Cochran	L]L De,	В. В.	(I	ra	ke	U1	olv	á	:						Nathuello, Tenno Dos Mornes, In. Geneland, O
Wilford Oscar Chire, I Julia Wheeler Cochra Caroline Duncan	LIL De,	в. В.	(I	ra	ke	Ua	olv	; ;							Nashvello, Tenn. Dos Moines, Ia. Gleveland, () Maxia, Tax.
Wilford Oscar Ciure, 1 Julia Wheeler Cochen Caroline Duncan May Hadley, Ph.B. (1	LIL De, Nor	B. B.	(I	ra ste	ke	Uı	vio	3			•	4	4		Nashvello, Tenno Dos Moines, Ia. Cleveland, () Maxia, Tax. Pioneer, O.
Wilford Oscar Cinre, 1 Julia Wheeler Cochret Caroline Duncan May Hadley, Ph.B. (1 Jane Effis Herendeen	LIL De, Nor	B.	(I	ra ste	ke	U	niv	50			•	4			Nathville, Tenne Des Moines, la. Clevelaul, () Maxia, Tex. Fioneer, O. Maschester, N.S.
Whiford Oscar Ciure, 1 Julia Wheeler Coebrat Caroline Duncan May Hadley, Ph.B. (1 Jane Effis Herendeen Bertha Eloise Hilton	LIL De, Nor	B.	(E	ra ste	ke	U	niv								Nathville, Tenne Des Moines, la. Clevelaud, O Maxia, Tex. Fénneer, O. Maschaeler, N.S. Waschaeler, N.S.
Wilford Oscar Clure, 1 Julie Wheeler Cochrat Caroline Duncan May Hadley, Ph.B. (1 Jane Effis Herendeen Bertha Eloise Hilton Lulu Estelle Loughma	Nor	B.	(I	este	ke Tu	U	vio	3			•				Nathville, Tenne Des Moines, la. Cleveland, () Maxia, Tex. Pioneer, O. Manchester, N.Y. Washington, l'a.
Wilford Oscar Clure, I Julie Wheeler Cochrat Caroline Duncan May Hadley, Ph.B. (I Jane Effis Herendeen Bertha Eloise Hilton Lulu Estelle Loughma Laura Maude Smith .	Nor	B.	(I	ste	ke Tu	Us	niv	4			*				Nashvelle, Tenn. Des Moines, la. Cleveland, () Maxia, Tex. Pioneer, O. Mascharter, N.V. Wascharter, N.V. Vashington, l'a. Loronto, Can.
Wilford Oscar Clure, ) Julia Wheeler Cochrat Caroline Duncan May Hadley, Ph.B. () Jane Effis Herendeen Bertha Eloise Hilton Lulu Betelle Loughns Laura Maude Smith. Frances Wood	Nor	B.	(I	rai	ke •	U	niv	49.							Nashville, Tenn. Des Moines, la. Cleveland, () Maxia, Tex. Pioneer, O. Manchester, N.Y. Wassien O. Washington, l'a. Lorando, Can. M'oodnille, N.Y.
Wilford Oscar Clure, I Julie Wheeler Cochrat Caroline Duncan May Hadley, Ph.B. (I Jane Effis Herendeen Bertha Eloise Hilton Lulu Estelle Loughma Laura Maude Smith .	Nor	B.	(I	rai	ke •	U	niv	49.							Nashville, Tenn. Des Moines, la. Cleveland, () Maxia, Tex. Pioneer, O. Manchester, N.Y. Wassien O. Washington, l'a. Lorando, Can. M'oodnille, N.Y.

## FIRST YEAR CLASS.

Louise Sydney Babcock				4					4			Greenville, S. C.
Jeannette Lurena Baldw	in											Cloveland, O.
Mrs. Mary Florence Ball	١.											Malden.
Nina Mae Bearse												West Medford.
Hamilton Coleman												
Francis Maud Donovan												
El.zabeth Conway Dunb												
* Katherine Elizabeth G												
Blanche Alice Hager .												
Pauline Harrison Harey												
Susie Harrell, A. B	4	4		,		÷		4				Cummings, Ga.
Ethel Madoline Hawkes		b	b		-	,					,	Dorchester.
Hildegard Henning				,			,					Roslindale.
Just n Brown Holmes .			h	à		à						Freeport, Me.
Wylna Blanche Hudson					4	4	4			4		Boston.
Mrs. Helen Farr Hunter	_				ь.		4					Charlestown,
Amy Marie Johnson	4	4							,			Ipsanch
Herbert Carlyle Libby .									-			Waterville, Me.

<sup>\*</sup> Died January, 1900.

34 Students.

Edith May															Minneapolis, Minn.
Teresa McKenzie .															
Ether Evalyne Morris															
Harry W.lder Osborne															
Ethel Ewings Page .															
Henry Horn,man Pheh	ps	P	,		,		,		ï		r	1			W kits City, Kans.
Minerva Hornsby Dah	exi	y l	Rai	nda	Щ		4								Dorchester.
Belle Martin Rice -	-					-					-		-		Ashmont.
Mae Rickman	4													4	Charlottesville, Va.
Howard Garfield Seldo		riđ	ge		ï		٠							٠	Mouterry, Pa
Minnie Evelyn Sims		4	4				,			,					Waxakachie, Tex.
Bthel Irene Sponsler	, '	٠.	,						4	4	۰				Hutchinson, Kans.
Jessie Lucinda Stearn	8		,			4	,	4	4	4					West Somerville.
James Jabez Gott Tar	ľ			,	,	,	,		4	,	٠				Reckport.
Hope Wilda Thayer .										,		,			East Whitman,
Dora May Ullrich .					á							ı	۰	٠	Dayton, O.
Mabel Cora Walker .												4		٠	South Borwick, Me.
Jessie Yarnell, A. B.	( <b>B</b> )	Nia	Ç	oll,	.)	4	4		4		٠			,	Los Angeles, Cal.

# SUMMER AND SPECIAL STUDENTS.

Mattie Jean Adams, E	ì,	٨.	Œ	0.5	vi)	J¢.	Ge	11,	3	ga,	\$.	. (	ä.	
Univ. '98)														Leesville, S. C.
Anne May Allee			-								-			Minneapoles, Minn.
Relen May Allen							4		á	4		'n		Des Moines, la-
Besse Atwood											-			Franklin, Toun.
Blizabeth Leavitt Aylin	ıg						ï		,				٠	Dorchaster.
Mary Elizabeth Beck .									į.					Chattanooga, Tenn.
Maude Alice Berney .														Chelsea.
Blizabeth Fauquier Bos	vá	en	4		,						٠.			Russellville, Ky
Mrs. James Brookshire			٠				,							Hondorsonvelle, N. C.
Marion Brown										۰	4	4		Dorchester.
Pauline Chamberlain .							,							Brookline.
Mrs. Lucie Jennings Ch	ea,	ţė											,	Knoxulle, Tann.
Mrs. Edith Nichols Clu	rè													Des Moines, In.
Mary Belle Cochran, A.	В	. (1	Yès	tė	'n	Mi	ıry	180	ıd	Co	u.	۱,	3)	Baitumore, Md.
William Coffee					÷				ě.		\$			Somernille
Marie Clarke Coleman, !	B.	A.	(Gr	eer	ıŦİ	11c	Pe	310.5	ile	Co	41.	29	9)	Johnston, S. C
Cynthia Josephine Corn	w	:11	٠		٠		4		٠					Pine Island, Minn.
Mrs. Leoti Fudge Creng	er			٠	'n		h						h	Cambrulge.
Katherine S. Daly					4								٠	Baston,
Timothy Joseph Delury														Napouset.
Rev. Richard Donohoe,	C,	8.8	.R	4	,		٠							North Fast, Pa.
Mrs. Mildred C. Elliott					4		,	4						Boston.
Mrs. Belle Rose Emslie				Þ	į.		,	4	4	4	4			Montreal, Can.
Louise Alberta Felton .					į.						a.	,		Roxbury.
Helen Lucinda Flagg .			ь						4				4	West Acton.
Daniel Howard Fletcher	r, .	A., 1	В., (	H	LI T	a.	1 '	99)			4		à	Needham.
Ora Gates										4				Jupiter, N. C.
Mrs Mamie Cayee Good	ch						ı.					4		Franklin, Tenn.
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MY DEAR SIE, — Pray convey to the signatories of the most flattering retter sent to me my sense of the honour which they have done me in so kind an expression of their wish. I should be delighted to comply with their request to read "Hamlet" were it in my power, but unfortunately it would be quite impossible for me to undertake such a task in the afternoon and fills at night the engagements to which I am already committed. Should, however, they so desire it, I should be happy to give on some occasion during my stay in Boston a reading of various pieces or selections for the purpose mentioned in your letter.

Believe me, dear sir, faithfully yours, HENRY IRVING.

S. S. CURRY, Esq.

February 17, 1888.

DEAR MR. CURRY, — Please convey to the students and teachers of the School of Expression my most cordial acknowledgments of their very beautiful gift. It needed no such token to make an enduring impression on my mind of the occasion which brought us together; but I shall always prize this sonvenir very highly amongst the treasures which remind me of America. If I have done any service to the School, it is because we have a common aim, and because we are comrades in a great art. There is so much to learn and so much to do, that after all there is no great distinction between muster and pupil. Let me be remembered amongst you as one who is striving towards the same ideal, and who is glad to wolcome by word and deed his fellow-students on the way.

Believe me, very faithfully yours, HENRY IRVING.

Ladies and Gentlemen, — Our reading is ended; but I cannot allow the opportunity to pass without assuring you of the pleasure it has given Miss Terry and myself to be associated with so excellent an institution as the School of Expression.

It seems to me the danger in teaching elecution, although I do not claim to be an anthority, is that some formal and artificial method should supersede nature. But in this school you seek to avoid that danger by the recognition of the principle that all good speaking comes from the training of the faculties of the mind. For the same reason, good acting is not declamation, but the expression of character; and the actor's are is not to imitate this style or that, but to cultivate his own resources of impersonation.

I cannot but thank you, for Miss Terry and myself, with all my heart, for the attention you have given our reading, and I sincerely hope that some substantial benefit to this excellent institution will be the result

Ietters from Henry Irving, and his address at the close of his reading given to the School of Expression "Any man may well feel proud of being associated with the life and history of the School of Expression, which has done so much to encourage and defend public-reading as a legitimate department among the expressive arts. I esteem it a privilege to mingle my sense of gratitude for the honor which you have conferred, with my cordial recognition of the work and the worth of this institution.

"I congratulate you, the pupils of this school, upon the unsurpassed advantages which you empty. Fortunate indeed are those who come under the benign influence of ideals so pure and roles, who work upon principles so clear, so sound, so truly philosophical, and therefore so wisely practical, and who share in achievements surch, varied, and enduring. Happy indeed are those who are guilted in their art studies by the philosophic insight and scientific method of one of the principals of the school, and the beautiful technique, inspirational interpretations, and stimulating example of the other. Long may thus brilliant binary star, with its blended radiance of philosophy and art, guide earnest seekers after the True, the Beautiful, and the Good in expressive speech, as they tread the pathway of human perfection."

From an address by Prof. J. W. Churchill, D.D., October, 1897.

It will be found a book of rare significance and value, not only to teachers of the vocal arts, but also to all students of fundamental pedagogical principle.

In its field I know of no work presenting in an equally happy combination philosophic insight, scientific breadth, moral leftiness of tone, and literary felicity of exposition.

WILLIAM F WARREN, LL.D., President of Boston University, on Liftuence of Expression, in Journal of Education.

## Experiences of Speakers.

- "Six months ago I could not speak in public at any length, without fatigue and soreness in my throat. Now I can speak with perfect freedom and case as long as necessary."
- "The change that has taken place in my voice in so short a time is wonderful."
- "It teaches pastors how to preach three or four times a day w.t..out having a sore or tired throat."
- "Three years ago when I came to the School of Expression I had studied almost everywhere and received no benefit. My throat was still sore after using it. But now I preach three times on Sinday without feeling the least inconvenience."

"Your volume is to me a very wonderful book; it is so deeply phi osophic and so exhaustive of all aspects of the subject, one can read it without at least gaining a high ideal of the study of expression. You have laid a deep and strong foundation for a seter. tifi; system. And now we wait for the superstructure.

Propessor Alexander Melville Best ('91)

"I send you this (a contribution to the endowment funds) as a token of my appreciation of your efforts to establish the Spoken Word on a scientific basis."

PROFESSOR ALEXANDER MELVILLE BELL (198).

The work of a highly intellectual man, who tlanks and feels deeply, who is in earnest, and whose words are entitled to the most thoughtful consideration. I read your chapter on criticism with much satisfaction and benefit. I should think your book would do good. I hope it will have abundant prosperity. WILLIAM WINTER

"It is a most valuable book and ought to do much good." PROPESSOR J. W. CHURCHILL, Andoter Theological Seminary.

"The great point in Dr. Courr's instructions is that he takes into account the whole man in his oratorical instruction. There is no part of our life which is not drawn upon for a contribution to success in public speaking. He takes elecution out of its narrow and limited interpretations, and makes it a practical education; not only a manifestation of character, but a presentation of truth

It no longer takes rank as a mechanical art, but is a powerful and complete expression of the whole man. Every teacher and every speaker will find this work extremely serviceable in teaching him not only how to use his voice, but how to control his mind for public speaking, how to see his faults, and how to express himself naturally. . . .

We have no hesitation in saving that he has established it upon correct principles, and that he has done more to lift it up to the plane of one of the fine arts than any one who has recently written on the subject. In some respects it is a liberal education to study his work. His knowledge of literature, and of art, and of psychology, is copstantly brought to bear in the illustration of the principles which he is trying to set forth, and his treatise will be enjoyed quite as much for its literary qualities and its suggestions on the unity of all the instruments of culture as for its instructions with reference to dramatic and oratorical delivery. If clergymen could study this work, and receive sufficient personal instruction to carry out its principles, the pulpit would soon become so attractive that few would care to stay at home from church.

DR. Julius H. Ward, in Boston Herald.

## WORKS BY S. S. CURRY, Ph.D.

For the last few weeks I have been reading carefully both The Province of Expression and Imagination and Dramatic Institut, and I have so grown to realize the greatness and aganticance of these books that I cannot refeat from telling was how they impress me. It seems to me, apart from every other service you have rendered it. you have in these books given our art a literature, something it is ver possessed before, — and not only to our particular art, but to all set. You have so clearly and convincingly showed the relationship of our art to all set, that not only to the dignity of this particular art established, but a standard has been fixed and recorded by which values will be determined.

I wish the greatness of these works could be realized now as it is sure to be in the years to come. I wish you might have now the reward and satisfaction of seeing your great services acknowledged and appreciated. - LELAND T. POWERS.

PROVINCE OF EXPRESSION. Principles and methods of developing de-natural languages and their relation to art and development. \$\( \) 50, postpaid.

The work is very comprehensive, embracing every phase of the power of expression, and envating it to its proper dignity as one of the higher essential arts. — The Current Review

LESSONS IN VOCAL EXPRESSION. The expressive modulations of the voice developed by studying and training the voice and mind in relation to each other. Fighty six centure probhims and progressive steps. \$1.25 Introductory price, \$1 to, postpa d.

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tionize electronary ideas. Its method is sure to be the prevailing one wherever its ad-vantages become known. It makes vocal expression one of the potent instruments of modern culture. - Mail and Empire, Toronto.

It is the best book on expression I ever read -- Prov. Grouns A. Vinton, Chicago. . far ahead of anything published.

IMAGINATION AND DRAMATIC INSTINCT. Vocal Expression, Course IL. Function of the inagination and assimilation in the vocal interpretation of literature and speaking, \$1.50. Introductory price, \$1.20, postpaid.

In the first part of this work the author, with the aid of copious questions from our greatest masters of literature, develops very thoroughly the subject of imagination. The second part, dealing with the dramatic instinct, is of even greater usefulness to the actor, the public reader or licturer, and to private readers in genera. The sympathetic entering into the spirit of what one reads of here very fully and helpfully explained and guided. — Public Officials.

The method is original and the purpose earnest. - Christian Register,

His studies of imagination and fancy, their uses and abuses, of the true method of dramatic assimilation and expression, and other kindred topics, are marked by breadth of view and study mose, becoming to The book will be found of the greatest value to literary students, and to those who desire to gain an accurate understanding of the art of alocation and the vocal interpretation of literature — ( harleston News and Conserva-

CLASSICS FOR VOCAL EXPRESSION. Gems from the best authors for your training and interpretation Twenty themsend in use in the fore nost high and normal schools and colleges. New Edition, \$2 30, postpaid.

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I congratulate you on having established a broad, bright light at last, of which this situe brochure is one of the heauts. — J. T. Thowsennes.

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# SCHOOL OF EXPRESSION



ANNUAL CATALOGUE

## ANNUAL CATALOGUE

OF THE

## SCHOOL OF EXPRESSION



BOSTON
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#### DIDEX

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									Readers and Teachers, Courses for	ų.	2É
Boarding		. `					-	30	Readings and Recitals		
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PIERCE BUILDING, FROM A SKETCH BY E. H. GARRETT.

THE School of Expression occupies commodious recitation rooms in Pierce Building, Pierce Hall being used for its public recitals. The offices of the School are rooms 19 and 20.

Pierce Building stands in Copley Square, between the Public Library and the Art Museum, and is easily accessible from all parts of the city and its suburbs.

## History and Foundation.

MANY attempts were made during the century just closed to establish a professional School in Boston for the study of speaking. In 1872, when Boston University



DEAN LEWIS B. MONKOR. Boston University School of Oratory.

was founded, a School of Oratory was established as one of its departments, with Professor Lewis B. Monroe as Dean; but at his death in 1879 that school was discontinued as a separate department, S. S. Curry, Ph.D., being, chosen to carry on its work in connection with the School of All Sciences. As the special classes organized in connection with the University steadily increased the Trustees per-

mitted Dr. Curry, then

Snow Professor of Oratory, to organize these classes into what is now the School of Expression. With the co-operation of leading citizens, literary men and educators, the School was then incorporated independently of any other Institution.

Efforts were made to secure endowment, and to establish the highest possible standards of attainment. Its Trustees and teachers have faithfully maintained these standards for twenty years.



REV. PHILLIPS BROOKS, D.D.

The Trustees appealed for funds and co-operation for the erection of adequate buildings and for proper equipment with the following results:

Sir Henry Irving became interested, and gave a reading in 1888 to establish a Chair of Dramatic Training.

A memorial to Bishop Phillips Brooks, a member of the Visiting Com-



SIR HENRY IRVING.

mittee, and chief adviser from the foundation of the School, was presented in 1892.

Professor Alexander Melville Bell, whose discovery of "Visible Speech" and long service as a teacher and author have made him the recognized leader in the field of Vocal and Speech Science, sent a contribution on his eightieth birthday with which the Trustees will establish in his honor an instructorship in Phonology and Visible Speech. Professor Bell wrote: "I send this as a testimonial of my appreciation of your efforts to establish the study of the Spoken Word on a scientific basis."

The Corporation is composed of persons who will carefully administer

any funds that may be given. They will establish chairs or scholarships, or erect such buildings as givers may desire, and as permanent memorials in their honor.

## Form of a Bequest.

I give a	ınd beques	th to the	SCHOOL	OF
<b>ex</b> press	ION, a co	rporation	organized	ac-
cording to	the laws	of Mass	achusetts,	the
sum of			doll	ars,
for the pur	pose of			
	Signed.			

The School of Expression has gradually come to be regarded as the leader of the cause of the Spoken Word for the whole country. Its officials are prominent citizens in different parts



PROP. ALEX, MRIVILLE BELL,

of the land, who give their services gratuitously. It is in no sense a private school. Not one cent of the funds given, or even of the interest from investments, has yet been used.

Many worthy students are unable to complete their course without assistance, some of the most promising being compelled to take positions before finishing their studies.

aid these, loans or scholarships are greatly needed. The following have been already established:

ELIZABETH BANNING AYER ANNUAL SCHOLARSHIP. The sum of one hundred dollars to be lent to some worthy student from the State of Munnesota.

J. W. CHURCHILL ANNUAL SCHOLARSHIP, founded from the receipts of readings given to the School of Expression.

DANA ESTES ANNUAL SCHOLARSHIP. The sum of one hundred dollars to be lent to some lady who shows proficiency in expression.

LELAND T. POWERS ANNUAL SCHOLAR-SHIP founded from the receipts of readings given at the School of Expression.



REV. GRORGE W. SHINN, D.D. President, Roard of Trusteus.

Calls for assistance are so numerous that the Trustees appeal to generous persons everywhere for at least twenty-



HON. N. J RUST. Treasurer of the Corporation,

five annual scholarships or loans. Students come to us from every State and our graduates are found in all parts of the world.

Form	for	the	Gift	of	a	Scholarship.
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	I hereby promise to aidin the School of Express for theterm beginn	sion, by a loan
	ofdollars,	
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## LECTURES AND RECITALS AT THE SCHOOL OF EXPRESSION DURING THE YEAR 1901.

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January to December, Students' Weekly Recitals, Saturday noons
Jan 6, 13, 27, Feb. 3. "Spiritual Ideals in Browning," lectures by S. S.
Curry, Ph.D.

Mar. 6. "Rhythm," lecture by Rev. W. R. Alger.

Annual Closing Recitals. Junior Glass, April 23; Second Year Class, April 24, Third Year Class, April 27.

April 27. "Paola and Francesca," reading by Mrs. Alice Kent Robertson.

Apr. 128. Commencement Service, with President's address on "The Attainment of Ideals."

April 30, "The Little Minister," recital by Josephine Etter Powell.

May 1. Graduating Exercises, Alumni Banquet and Reception.

June 28. Opening Recital of the Asheville Summer Term, Asheville, N. C.

Oct. 9. Annual Opening Recital, by Mr. Charles Williams.

Oct. 21. Musical Recital, by Miss Emily Baseking,

Lectures on "Transcendentalism," "Idealism," Celestial Love," "Transfiguration," by Mr. Charles Malloy, Nov. so, 17, 24, Dec. 1.

Lectures on "Stephen Phillips, His Poems and Plays"; "Paul Laurence Dunbar, the Negro Poet and Novelist," Nov. 4 and Dec. 2, by Rev. George W. Shion, D.D.

Dec. 16. Interpretation of Stephen Phillips' "Rerod," by Prof. Wellington Putnam.

## LECTURES AND RECITALS DURING THE YEAR 1902.

,

January to December, Students' Weekly Recitals, Monday noons.

Feb. 3. "The Vocal Interpretation of the Bible," lecture by S. S. Curry, Ph.D.

Mar. 10. "The Poetry of Sidney Lanier," lecture by Mrs. Kate Gannett Wells.

April 7. "Sandro Botticelli, the Master of Lineal Decoration," lecture by Mrs.

Mabel Birss Tibbetts.

May 1, "Madame Butterfly," recital by Mies Virginia Beech.

Annual Recitals of the Second Year Class, Junior Class, and Third Year Class, May 2, 5, 6.

May 4, "The Wealth of the Artist," Baccalaureate Address by S. S. Curry, Ph.D.

May 5. "Mousieur Beaucaire," an original arrangement of Booth Tarkington's novel, by Miss Mac Rickman.

May 7. Browning Birthday Rocatal and graduating exercises, Alumni Banquet and Reception.

May 8, "Buoch Arden," recital by Mr. Charles Williams.

Oct. 6. "The Preacher and the Matural Languages," lecture by S. S. Curry, Ph. D.

Oct. 29. "The Little Minister," recital by Josephine Etter Powell

Nov 12, "Reminiscenses of Emerson," lecture by Mr. Frank Sanborn

Nov 10. "Rephan in Browning's Asolando," lecture by Mr. Charles Malloy

Nov. 17. "The Monologue as a Form of Literature," lecture by S. S. Curry, Ph D

Dec. 1. Violin Recital by Miss Emily Enneking.

Dec. 3. "Audrey," recital by Mr. Charles Williams.

Dec 15 "A Midsummer Wight's Dream," recital by Miss Carolya Poye,

Dec. 22. "The Two Van Revels," recital by Miss Virginia Beech.

## Studies and Training.

The School aims to meet the needs of professional men and women, such as speakers, teachers, readers and dra-

matic artists, and to furnish thorough professional courses for teachers of voice, vocal expression, and speaking. Its methods are planned to secure training of the voice. body and mind. and harmonious development of all the powers of the individual for the attainment of the highest ideals. The School also endeavors to arouse a more adequate appreciation of the true character and importance of speaking, the Vocal Interpretation of Literature, and the vital principles of the arts that entertain.



TRINITY CHURCH, Opposite the School.

Systematic and faithful work is given by the teachers for these ends; and to enable students "to find themselves," and to realize their powers, possibilities and peculiarities.

In the work of the School the student is brought into direct contact with nature, the best literature and art spirit. The courses adopted are the result of many years' study of varied phases of human nature, and careful investigation of the most complex problems of expression and the best methods of European Schools. The founders devoted many years to this end, and received personal training and instruction from more than fifty of the leading teachers of

voice, elocution, acting and singing, in all parts of the world. Among instructors who were of especial service in this connection may be mentioned, the elder Lamperti, Professor Alexander Melville Bell, Professor Lewis B. Monroe, François Delsarte and Steele Mackaye.

Practical training is given first place in the work of the School. The general character and plan of the work may be indicated more clearly by the following classification:

I. DEVELOPMENT AND TECHNIQUE. — The methods adopted aim to awaken thought and imagination, and to develop properly the natural modulations of the voice. This work is called Vocal Expression. Definite progressive programmes of exercises are also assigned for separate hours, with; (a) the training of the voice; (b) the improvement of health and strength; (c) the development of flexibility of the agents of the body and ease in the use of the elemental expressive modulations.

The courses are so arranged that students work in these three phases simultaneously, not only in the regular courses, but in the preparatory, special, private and summer courses.

II. PRACTICAL MODES OF EXPRESSION.—The courses are planned to secure from each student abundant practice in all forms of expression. The pupils are encouraged to conduct conversations upon literature, poetry, the drama and art. To speak on questions of the day. To read, recite, speak extemporaneously, debate, present monologues and plays, prepare original dramatizations from different sources and to write weekly themes.

Such varies exercises give students several points of view, prevent narrowness, artificiality, quicken the mental faculties and secure an assimilation of experience. By this plan a student is enabled to test his special ability, and find out for what particular form of expression he is best fitted.

III. CULTURE, ART AND LITERATURE. — Studies are also arranged in the objective forms of expression, such as art, literature and the drama. The student is here brought into contact with the achievements of the masters of thought and style. Students are required to use the Public Library freely in connection with their school work.

IV. PURPOSES OR PROFESSIONAL AIMS. — Courses are arranged in sections according to the student's object in study. In the professional courses, all training and exercises centre in practice for mastery of modes of expression peculiar to each profession.

## Courses of Study.

The studies and practical training of the School are here arranged in logical order according to subjects in the separate departments. The work of each student is carefully

planned and systematized according to his needs, present conditions and aims, in order to secure progress in the general subjects taken, the forms of training, and the programme of exercises and problems assigned. The courses given each term are divided into groups varying with each year. A change of subject is sometimes made during the term



Triumph of Art over Ignocance and Prejudice — BORRAT.

if apparently required by the needs of students. Certain advanced courses are given only every second or third year. This does not affect either the character or number of courses, but only the order in which they are taken.

#### I. VOCAL EXPRESSION.

In the arrangement of courses, Vocal Expression is regarded as of primary importance. A student is brought to study nature, and himself. Mechanical, imitative, or artificial work is not allowed. Simple, direct and forceful expression through natural and easy modulations of the voice, is the standard. So-called problems are assigned upon specific and definite points.

stady of the processes of thinking and feeling and their relation to the natural modulations of the voice. Development of definite thought in reading and speaking. General outline of the vocabulary of delivery. (Text-book Lessons in Vocal Expression.)

- 2. ASSIMILATION AND DRAMATIC INSTINCT. -- Relation of words, ideas, thought and experience to expression. Elements of dramatic instinct studied and practiced. Reading, speaking, recitation and action, as phases of dramatic expression. Relation of assimilation and sympathy to expression. (Text-book "Imagination," Part II.)
- 3. DEVELOPMENT OF THE IMAGINATION. Nature, actions and characteristics of the imagination. Function of the imagination in the vocal interpretation of literature. Forms of Poetry. (Text-book "Imagination," Part I.)
- 4. RHYTHM AND MELODY IN SPEECH.—Rhythm in nature and art. Rhythm of thinking and feeling. Metree—their nature, meaning, relation to Rhythm and adequate vocal rendering. Elements of natural melody in speech. Character and function of voice modulations. Rhythmic and melodic elements of naturalness. Speech-tunes. Faults of speakers.
- 5. TONE, COLOR, AND HARMONY. The emotional modulation of resonance. Relation of the emotional to the intellectual modulations of the voice. Gamut of passion. Laws of art in Vocal Expression.

These five courses are to be taken by students in the order given. Courses 4 and 5 are given in alternate years,

6. PROBLEMS IN VOCAL EXPRESSION. — Study of elementary psychic actions and their rendering through the voice. The practice of short passages to illustrate the first steps in Vocal Expression.

Supplementary course in Vocal Expression given the first or second year.

 STUDY OF SELECTIONS, for Public Reading with Special Reference to Unity in Expression.

An advanced course given the third year. The chief object of attention in Course 5 (supplementary) is the student himself; in Course 7, the artistic rendering of the solections.

 FORMS OF POETY. — Study of Lyrics and other short forms of poetry. Comparison of the epic and lyric spirit.

The centre of attention in Course 8 is the nature of poetry and the principles of the artistic interpretation of the spirit of poetry by the voice,

(See also courses in Literature, Public Reading, speaking, etc.)

#### II. VOCAL TRAINING.

Voice is studied as an agent of the mind, modulated by thought, feeling and character. The courses in Vocal Training contemplate securing correct voice action through technical exercises, and proper response and use of the voice through thinking and feeling. The vocal programmes are a series of systematic and progressive exercises and steps to accomplish these ends.

r. ELEMENTS OF VOCAL TRAINING.—Correct method of breathing. Fundamental conditions of voice production. Essential qualities of tone. Faults of voice corrected by eradication of causes. Technical and psychic training of voice.

- PRINCIPLES OF VOCAL TAINING. Study of the nature of the vocal instrument and its natural use. Science of voice production.
   First steps in the methods of tracking voice.
- 3. EMISSION OF VOICE. Relation of articulation to tone production. Special study and development of openness and freedom of tone. Relation of faults of voice to faults of speech and their corrections.
- 4. AGILITY OF VOICE. Flexibility of organs. Correct use of registers. Agility in speech and song and their development. Range of voice in reading and speaking.
- 5. RESONANCE AND TONE COLOR.—Study of the overtones and sympathetic vibrations of the voice. Relation of texture of the body to tone. Diffusion of emotion. Technique of the voice in relation to imagination and feeling.

These five courses are arranged progressively with distinct programmes and exercises, and must be mastered in their order. Courses 3 and 4 are given in alternate years.

III. PHONOLOGY.

- ARTICULATION. Study of the elements of English speech. Development of the organs of articulation.
- 2. PRONUNCIATION. The training of the ear. Vocal quantity. Common faults in pronunciation their causes and correction.
- 3. VISIBLE SPEECH. -- Speech symbols. Universal alphabetics. Elementary sounds in different languages and their relations.

#### IV. ORGANIC PHYSICAL TRAINING.

The training of the body for vitality and strength is kept distinct from the training of the body for expression. The Swedish system of gymnastics furnishes the basis of this training.

- r. ORGANIC GYMNASTICS.—Physical development. Diagnosis of the condition of the health of each student. Educational gymnastics according to the Swedish and Ling methods.
- 2. THEORY AND PRACTICE OF FREE GYMNASTICS, advanced course.
- 3 ADVANCED PHYSICAL TRAINING. Systems of gymnastics. Fundamental principles of muscular development. Special course in the gymnasium by the special instructor.

See special circular.)

#### V. HARMONIC TRAINING OF THE BODY.

Harmonic and Pantomimic Training (V. and VI.) includes the development of responsiveness and grace in the sody. This training is carried on in to operation with the work in voice and vocal expression. The eradication of self-consciousness, the securing of control, the improvement of the texture and color of the voice, all depend upon proper action of the body.

r. HARMONIC GYMNASTICS. - Principles and modes of training. Control of the body as the instrument of expression. Development of plasticity, poise, ease, precision, and harmony; of grace, strength, and responsiveness throughout.  CO-OPERATIVE TRAINING. — Development of unity and the sympathetic co-operation of all parts of the body.

#### VI. PANTOMINIC EXPRESSION.

- r. ELEMENTARY PANTOMIME. Nature and kinds of dramatic action. Modes of expression and their peculiar laws. Problems for the development of the dramatic instinct and the language of pantomime.
- 2. MANIFESTATIVE PANTOMIME. Study of the significant motions and positions of various agents of the body. Special function of each agent in expression. Relation of expression to harmonic training. Practical study of pantomimic action.
- REPRESENTATIVE PANTOMIME. Development of the power of descriptive action in all parts of the body. Use and abuse of descriptive pantomime.
- 4. CHARACTERIZATION. Study of the "bearings" of all parts of the body. Relation of action to character.
- GAMUTS OF PANTOMIME. Practice of series of movements for development of unity in the pantomimic action.

#### VII. UNITY AND HARMONY.

The courses arranged to stimulate imagination are peculiar to the School of Expression, and it is upon these that the teachers mainly depend for the development of naturalness, unity and power. Studies in Unity and Harmony form the climax of all the courses. To promote this end the following outlines of study are especially arranged:

r. FOUNDATIONS OF EXPRESSION. — Nature of expression. Kinds of expression. Importance of fundamentals as distinguished from accidentals.

This course calls the student's attention to the inter-relations of mind, voice, and body and also to the co-operative character of all the elemental arts of expression.

- PROBLEMS IN EXPRESSION.—Relation of psychic and pantomimic action to training.
- THE STUDY OF RÔLES.—Elements of expression in characterization. Relation of the leading modes of expression to each other. Pantomime and Vocal Expression in dramatic situations.
- 4. ABRIDGMENT AND ARRANGEMENT OF SELECTIONS FOR PUBLIC READING.—Original dramatizations by students. Study of unity in larger works of fiction, and the reproduction of it in short extracts
- 5 Laws of Expression in Art. The nature and relation of these laws to all forms of dramatic expression. Practical studies with illustrations.
- 6 The Practical Study of Literature as Related to Expression. The Vocal Rendering of the best Literature.

#### VIII. ENGLISH LITERATURE.

Two methods of studying literature are adopted in the School of Expression the Analytic A, and what may be termed (B) the Expressive. By the first the student is led to study some one author, book, or period, to make independent investigations of the subject, hold conversations and discussions respecting it, and to write themes upon various topics related to it. The governing principle of the second method is that art can be studied only as art and by means of art Each selection is studied not in verbal, grammatical, or analytic fashion, but as a matter of personal enjoyment. The spirit of each work is thus assimilated and apprehension is tested by practical rendering. The following outlines are suggestive of the kind of work done.

- A. 1. Scott's Narrative Poetry. 2. Four periods of Shakespeare's art. 3. Epochs of English literature. 4. Early English literature. 5. Early American literature. 6. Literature of the eighteenth century. 7. History of the novel. 8. The novel in the nineteenth century.
- B. 1. Forms of poetry: lyric, epic and dramatic. 2. The shorter poems of Wordsworth. 3. The shorter poems of Shelley. 4. Studies in Browning. 5. Tennyson's "Idylls of the King." 6. Minor poets of the nineteenth century. 7. Wit and humour in the literature of different ages and nations. 8. Interpretation of the nineteenth century in Browning and Tennyson. 9. The short story. 10. Four periods of Shakespeare's art. 11. Shakespearean Comedy: "As You Liks It," "The Merchant of Venice," "Much Ado about Nothing." 12. Shakespeare's Histories: "Henry IV.," part I. and II. 13. Shakespearean Tragedy: "Macbeth" and "Hamlet." 14. Shakespeare's art.

See also Discussions, Dramatic Training, Public Reading, etc.

#### IX. CULTURE.

Special courses are arranged for personal culture designed to meet the needs of all who aspire to actualize their ideals. Training for the mind and body is systematically arranged to remove awkwardness, constriction, embarrangent, self-consciousness, and habits of repression; and to develop confidence, sase, and self-control.

- 1. THE PHILOSOPHY OF HUMAN NATURE AND THE POSSI-BILITIES OF ITS PERFECTION THROUGH DIFFERENT MODES OF TRAINING. — The relative value of all the historic modes of development.
- 2. HARMONIC TRAINING TO PERFECT AND BRING INTO UNITY THE MIND, VOICE, AND BODY Short selections for practical work in developing bodily health and grace, and the pleasanter qualities of the voice. Training of the imagination, artistic feeling, and control of all the powers and modes of Expression encouraged.
- 3. SPIRITUAL IDEALS OF THE RACE, AS ILLUSTRATED BY THE POETS. This course has been given the present year. Lectures open to the Public.

#### X. ART.

All the arts are regarded as one in principle and in aim, while each is at the same time a distinct language of the human spirit. The special laws of each art are studied. The perceptive powers and the laws of appreciation are developed in the student. These courses are made a part of the practical school life and form a more or less important part of the collateral work of the School. They are varied each year.

- I. Some phase of the history of art is given each year, illustrated by the stereopticon. The following are among the subjects Nature and Forms of Art; Great Periods of Art; Recent Movements in Art; Pre-Raphaelitism; The Spirit of Greek Art; Principles and Laws of Art; Egyptian Art; Decorative Art; The Renaissance; Dutch Art; the Barbazon School; The Art of the Century.
  - 2. HISTORY OF ART. Sources, transitions, and great eras in art.
- PRINCIPLES OF ART AND RELATIONS OF ALL THE ARTS. — Study of selected and contrasted topics from art critics of all periods.
- LAWS OF HISTRIONIC ART. Laws of dramatic criticism; public reading as an art.
- Studies and conferences upon the great masters of Expression Homer, Phidias, Vergil, Dante, and others.
  - 6. History of poise and dramatic action in sculpture. Studies in the galleries.
  - 7. Novel-writing as an art. (See also Literature.)

#### XI. THE PHILOSOPHY OF EXPRESSION.

- z. GENERAL LAWS OF EXPRESSION in Nature, Art, and Life.
- 2. PHILOSOPHY OF HUMAN NATURE and Its Perfection Through Training.
  - 3. Logic of Vocal and other Forms of Expression.
  - 4. Psychology in its relation to Expression.

#### XII. PUBLIC READING.

The most therough and systematic work for all phases of impersonation, Public Reading, or dramatic Platform art. Technical and Psychic training of all kinds is given to secure plasticity and responsiveness of voice and body. Principles of all the arts are studied and applied to Vocal Expression. The practical readering of all kinds of literature and Vocal Expression in all its forms is required. The new School of acting and public reading is contrasted with the old; recitation, impersonation, and the monologue. Candidates receive first technical and psychic training for the control of voice, body and mind. Second, instruction in various phases of practical rendering. Third, special professional work in such subjects as the following: (See also page 25.)

VOCAL INTERPRETATION OF LITERATURE, The. — Practical and artistic rendering of all forms of literature.

- 2. CRITICISM AND REHEARSALS.—Each student devotes at least two hours a week to creative rendition. Criticisms centre in the interpretation of the literature read, and in the individual needs of the students, in training the instrument of expression.
- 3. Public Recatals, affording practical platform experience with audiences, are given weekly throughout the year, at the School, with special Commencement recitals at the end of the year. Students are also sent out to conduct entertainments in and around Boston.
- 4. READING AS AN ART. Principles of Interpretation of the higher forms of literature. Laws of platform art.
- 5. MONOLOGUES AND INTERPRETATIONS. Problems applicable to all forms of dramatic platform art.
- IMPERSONATION. Platform characterization. Platform aspects of Dramatic and Histrionic art. (See also p. 25 and sec. XIV.)

#### XIII. METHODS OF TEACHING.

Students studying to become teachers of Vocal Expression receive the most thorough training and fastruction in all departments of the work. In addition they are trained in the principles of pedagogics and are required to teach, subject to criticism. (See also page 25, 25.)

- r. PRINCIPLES OF EDUCATION. Great reforms in education. Universal principles of advanced methods applied to the teaching of voice and expression.
- METHODS OF TEACHING EXPRES-SION. — Practical lessons by students with criticisms.
- HISTORY OF ELOCUTION. Critical review of past methods of developing the natural languages.
- PSYCHOLOGY OF VOCAL EXPRESSION, with special reference to advanced methods of teaching.



#### XIV. DRAMATIC TRAINING.

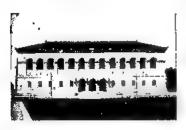
Human Nature, Dramatic Instinct, Stage Business, and all Aspects of dramatic Art are Studied. Standard plays are assigned for study as a means of developing insight into character. Dramatic rehearsals, stage business, application of the principles of all art to histrionic expression. (See also page 25)

r DRAMATIC THINKING. — Conception of character. Elements of Dramatic instinct.

- 2. DRAMATIC REHEARSALS. Stage business. Representative art.
- 3. FORMS OF THE DRAMATIC: burlesque, farce, comedy, melodrama, and tragedy; their nature and modes of interpretation.
  - 4. CHARACTERIZATION and dramatic action.
  - 5. SHAKESPEAREAN ART. -- (See courses also under IX.)
- 6. MODERN DRAMA. Study of the popular plays of the nineteenth century. Old Comedies: "She Stoops to Conquer," the "Rivals," etc.
- 7. Poetro Drama. Shelbey's "Prometheus Unbound," Browning's "Pippa Passes," and Greek tragedy in general.
- 8. Impersonations. Study of the modes of presenting all the characters of a play by one person.
  - 9. The Monologue as a Dramatic Form. (See also VI, and special circular.)

#### XV. RHETORIC AND COMPOSITION.

Adequate expression through written words is stimulated as in other dopartments by awakening the student's perceptive faculties. Each student is expected



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Opposite the School.

to write one weekly theme at least, and all are required to do some work in writing in order to develop accuracy and care.

- r. WEEKLY THEMES.-Practical application of the principles of Thetoric. Beginning and
  advanced courses.
- a. QUALITIES OF STYLE. Style and methods of different authors. Principles of art as related to writing.

## XVI. ORATORY AND PUBLIC SPEAKING.

Students from the first conduct simple conversations regarding the literature or works of art studied. Students are taught to speak before writing, and faults and imperfections of mental action are studied first in conversation.

- EXTEMPORANEOUS SPEAKING. Discussions upon topics of the time. Subjects in this course vary from year to year.
- METHODS OF LEADING ORATORS. Each student is assigned a great orator to study with reference to style and expression.
- SPECIAL PROBLEMS and Specific Exercises with Illustrative discussions.
  - 4. DEBATES and Principles of Argumentation,

## Special Departments.

In addition to these sixteen divisions, which include the prescribed courses for diplomas in the school, special courses are arranged for those who have peculiar difficulties, or are unable to take diploma courses. Work in special subjects is arranged in class or private, or both, to suit the convenience of students.

#### I. TRAINING OF PREACHERS.

Special classes of one and two hours a week for clergymen are arranged for afternoons and evenings, Mondays. The work in these classes is devoted principally to the training of the voice and the development of a natural delivery. Clergymen may also elect Vocal Training or Expression from the regular school. Private lessons are also given in connection with these courses. See special circular.

- 1. Metody in Public Speaking. Cause of Ministerial sore throat.
- 2. Bible and Hymn Reading. Liturgic Expression. Speaking.

#### II. PUBLIC SCHOOL TEACHERS.

Special classes on Saturdays, on afternoons and evenings, on the use of the voice, the principles of reading, development of a natural delivery, and methods of teaching reading.

#### HI. CHILDREN'S CLASSES.

On Saturday afternoon and at other times, in vocal training, reading and recitation.

#### IV. STAMMERING AND IMPEDIMENTS OF SPEECH.

Courses for cure of all speech impediments are arranged for in private lessons, under a special instructor. Diagnosis by Dr. Curry.

#### V. COURSES FOR TEACHERS OF THE DEAF.

Courses in Vocal Training arranged in sections under a special instructor on the relation of articulation to voice and thinking.

#### VI. COURSES IN PHYSICAL CULTURE.

In addition to the physical training in the regular courses, a normal course is given in the gymnasium, open to special students who wish to become teachers of gymnastics. Send for special circular.

#### VII. EVENING CLASSES.

Practical training in Voice, Vocal Expression and Dramatic Rendering is arranged for those employed during the day. See special circular.

## General Information.

From fifteen to twenty hours of work a week apart from special classes or recitals, are arranged for each year. Subjects are chosen according to needs. Additional hours may be elected by those who are prepared, and have sufficient physical strength.

Prospective students should have a good English education, and must present satisfactory testimonials as to character from pastors or other well-known persons. In addition, applicants who enter the professional courses must show some ability in the form of expression they choose for serious study.

The work of each student entering the School is arranged in groups of courses. Six diplomas are given, according to the number and nature of the courses mastered:

I. GENERAL CULTURE DIPLOMA. — At least thirty courses must be mastered. To master these courses requires an average of two years. Advanced students who pass the examinations upon the technical work of the first year are required to make up conditions in order to secure the diploma in one year.

II. SPEAKERS' DIPLOMA. — Thirty courses, elective, with special requirements in discussion, extemporaneous and other forms of speaking. Courses vary somewhat according to professions. For example, the professional training given to preachers, in Bible and Hymn Reading, is not the same as that given to lawyers or lecturers.

III. TEACHERS' DIPLOMA. — Forty-five courses are considered as an equivalent of the first three groups in the Horarium. At least two courses in Methods of Teaching. (See page 26.)

All the fundamental training of the School must be thoroughly mastered and roviewed. This course includes work which will fit a student to become a teacher of Voice, Vocal Expression and Speaking. Rarely is a holder of this diploma, who des es it, without a position. The average time required is three years. Advanced students and those whose health is perfect may be permitted to take the work for three years in two years, or in two years and one or two summer terms.

IV PUBLIC READERS' OR DRAMATIC ARTISTS' DIPLOMA. —
The amount of work required for this course is the same as for the
Teachers' Diploma. The difference is in the professional work required.
Emphasis is laid on Literature, vocal interpretation, dramatic training
and all forms of platform art. (See page 25.)

- V. LITERATURE DIPLOMA.—To secure this diploma the same amount of work is required as for the Speakers' Diploma, with special courses in English Composition and Literature.
- VI. ARTISTIC DIPLOMA. This is strictly post graduate. Fifty courses with high artistic attainment in some form of public reading or dramatic art are required.

VII. DIPLOMA OF HONOR.—The same work is required in this case as for the Artistic Diploma except that the attainment must refer to success in teaching.

Those who have attended the School at least three full years, and have achieved high attainment in their courses, will be decorated as follows: for high personal development and control, the white cross; for broad knowledge of Expression and ability to teach it, the blue cross; for artistic public reading, the red cross; for dramatic and histrionic art, the purple cross; for high attainment as a speaker, the golden cross; in artistic and creative work, the purple star; in teaching, the blue star.

By special vote of the Trustees honorary diplomas or medals are occasionally conferred upon artists who have reached high artistic attainments. Prof. Alexander Meiville Bell, Prof. J. W. Cherchill, and others, have been thus honored.

Students preparing to enter the School are advised to secure as wide a range of culture as possible. Special stress should be laid upon the study of literature and such subjects as will awaken the love of nature and artistic expression of every kind. The cultivation of a personal taste for literature is considered of more value than mere theoretic knowledge.

All applicants should write as early as possible for suggestions as to courses of reading, making a full statement of what they have done or are doing, and mentioning their special tastes. A fee of five dollars is charged for this special correspondence and question papers.

Students are especially advised to read for their own enjoyment, such narrative poems as Longfellow's "Tales of a Wayside Inn," Lowell's "Vision of Sir Launful," Scott's "Lady of the Lake," Tennyson's "Idylls of the King," Morris's "Earthly Paradise" or verse of kindred character. All are likewise recommended to study some prose translation of the "Iliad" and "Odyssey," and Shakespeare's dramas.

While general familiarity with English literature is advisable, a student should concentrate upon specific poems, learning them by heart, reciting them and studying them thoroughly—Students are requested to make a careful study of Emerson's essay on "Poetry and Imagination," to be found in his ("Letters and Social Aims"); also Dr. Curry's "Province of Expression," "Lessons in Vocal Expression," and "Imagination and Dramatic Instinct," and similar works.

Applicants should make known when they intend to come to the School as early as possible, that they may receive suggestions and help in their preparation for entrance. Many things can be done during the year or two before a student comes to the School which will be of infinite value afterwards.

Applicante for "advanced standing" must present certificates from former teachers stating the subjects studied and the exact number of hours taken in class or in private.

When the work amounts to four hundred hours, and is approved by the teachers of the School of Expression, these hours will count for a part of the first year's work, but extra work will be required either for deficiencies in examinations or in the amount or character of the work done. The first year work in the School of Expression is equivalent to six hundred hours of instruction, aside from the amount of time given to practice and rehearsals.

Many desire to know something regarding the aims and general importance of the work of the School of Expression. The first aim is culture. There is an endeavor to improve the voice and bearing for society and the home; an effort to train students to live, as well as to prepare them for a profession.

The importance of expressive training and its "practical uses," while almost universally recognized theoretically, are practically ignored in modern education. Some of the advantages of the study of expression which the School of Expression aims to include may be summarized as follows:

- 1. Man is enabled to communicate more satisfactorily with his fellows.
- The voice is so trained that economy of strength is effected, freedom from sore throat secured, and speakers and teachers thus enabled to do their work more easily and adequately.
- 3. The student is brought into sympathetic appreciation of the best in art and literature
- 4 A practical and natural means of studying literature is furnished. Proper vocal expression calls for comprehension of literature to precede the interpretation of the spirit. The common method of acquiring facts about literature violates the best methods of education.
- 5. The student acquires an art by which to mould, entertain, or teach his fellows. The call for good teachers and public readers is so great that in this work, more than in any other field, mastery of expression brings financial reward.

These "practical uses" of expression, or the application of the courses of the School to artists of the several professions, may be outlined as follows:

PUBLIC READERS AND IMPERSONATORS.—Public Reading, or the Vocal Interpretation of Literature, is that special form of art based upon the trained consciousness, developed by the practical study of the languages used in the Spoken Word—namely Voice, Pantomime,

and Words. Sydney Lanier called this the "art of Speech Tunes," and said that it was the new art of the century. Public reading, however, comprises somewhat more than "speech tunes." It is an art in which not only "apeach tunes" but pautomimic forms of motion co-ordinate in a platform art. It is interpretative and manifests in living forms the very spirit of literature. It is a more imaginative art than the drama, since it does not depend upon scenery of stage accessories to accomplish its results.

There are as many forms of public reading as there are forms of literature to interpret. Lyric thought would find its in-



MRS. CURRY.

terpretation in what Sydney Laner calls the "art of speech tunes." Narrative and descriptive forms of poetry and prose find their expression in Participation and Impersonation; the most truly dramatic form of Literature, in impersonation and monologues; oratory in public reading.

This department of the School of Expression is under the immediate and personal instruction of Mrs. Anna Baright Curry, of whom Professor Churchill said "she is the greatest woman reader in the country," and of whom Professor Monroe said "her power is second to none, either on the platform or as a teacher. The success of Mr. Leland T. Powers and her other pupils indicates her unrivalled work as a teacher.

DRAMATIC AND HISTRIONIC ART.—AThose who are studying for the stage or for a career in any form of deathatic art receive training of mind, body, and voice similar to public readers, with special courses in acting and stage business. Dramatic rehearsals in every form of art. The difference between burlesque, farce, comedy, melodrama, and tragedy is studied and practically applied to dramatic rendering. Students have received preference in small parts from the great actors who have come to Boston, and have received more remaneration than other persons who took subordinate characters, on account of their

<sup>\*</sup> Sydney Lanlet's " Science of English Verse."

training in the School. The students of dramatic art come under the direct supervision of many teachers in their training and in dramatic rehearsals. Every effort is made to give the students the most thorough training in every form which will best prepare them for their work.

(See special circular.)

TEACHERS OF VOICE, ELOCUTION, OR EXPRESSION.—Systematic programmes of exercises in training voice, body, and mind. The fundamental principles of the science of training. Each student is set to observe nature for himself, and at the same time informed of the leading methods adopted in all ages. Vocal expression is developed according to principles, not by mechanical rules. The study of the most advanced principles of education applied to teaching different forms of expression. The study of literature by practical rendering. Practical teaching with criticisms.

The first aim of the founders of the School of Expression was to reform the methods of teaching elocution. The result of their efforts is seen in the fact that graduates of the School are found in the foremost colleges and schools of the country, and that almost every week applications come for teachers from universities and other institutions, often more than can be supplied. There is special call for college educated men and women. The study of Methods of Teaching Voice and Speaking is under direct charge of the President of the School.

TEACHERS OF LITERATURE AND ENGLISH.—Study of literature by practical rendering rather than by mere analysis. The nature and forms of poetry. Practical studies in all forms of literature. Development of the imagination and dramatic instinct. Expression as illustrated by different authors. Relation of literature to vocal expression. Practical study of literary art. Study of rhetoric and English composition.

TEACHERS OF PUBLIC SCHOOLS AND OTHER INSTRUC-TORS.—Training of the voice to secure ease, health, and effectiveness. Development of the pleasanter qualities of the voice. Studies of human nature. Naturalness and simplicity in reading and expression. Articulation. Function of vocal expression in education. Faults of reading and the use of the voice. Conversation.

CLERGYMEN AND PUBLIC SPEAKERS.—Training of voice and body to secure economy of force and self-control. All forms of speaking to develop the power to think upon the feet. Practical training of the logical faculties. Development of the normal methods of the mind in thinking. Naturalness and simplicity in melody Processes of the mind carefully studied and their revelation through the modulations of the voice. Development of imagination and philosophic memory. Study of Oratory as an art. Principles of art applied to

style and delivery. Extemporaneous speaking, with debates and discussions on the topics of the time. Faults peculiar to clergymen and speakers corrected by eradicating their causes. Bible and hymn reading.

LITERARY STUDENTS AND WRITERS.—Development of style by such study of universal art as will stimulate the creative faculties, and awaken artistic endeavor. The peculiar language of every art. Devolopment of imagination and dramatic instinct. Elements of power in all the arts. Universal principles of art applied to all forms of literature. The success of the methods is shown in the fact that many graduates of the School have adopted literature as a profession.

The School of Expression awakens the powers of each student. After students attain some mastery of themselves they begin to realize the profession for which they are best adapted. A special advantage results not only in breadth of view and culture, but in artistic realization from bringing together students with different professional aims.

Aside from these professional applications of the training of the School, and the practical and financial helpfulness of its work, many of the courses are adapted to the complete development of the individual, no matter what his professional aim. From the first, the general culture work of the School has grown in importance. The "educational values of expression," based on the methods of the School may be suggested in the following propositions:

- r. Expression completes man's mental conceptions. No one can have clear ideas till he can give adequate expression to them.
  - 2. Expression tests the accuracy and assimilation of knowledge,
- 3. Expression gives man's faculties and powers vigorous exercise in realizing thought and feeling, simulates mental growth, increases capacity for experience, and enables every one to "find himself."
- A. As breathing consists both in taking in and in giving out breath, so the mental life is deepened and strengthened not only by acquisition but by expression. Instruction, or the reception of ideas alone, cannot perform the work of true education. Expression discharges a higher function in educating imagination, refining feeling, exercising man's powers, securing culture and developing character. "To know, man must do."
- $_{\rm 5}$  Expression requires that man should use the first tools of the soul, his voice and body.
- Expression is a form of artistic endeavor. Hence, its practice enables man to realize the nature of an artistic act and to enter into a truer and more sympathetic appreciation of all art.
- Expression co-ordinates thought, feeling, and will, and correlates the conscious with the unconscious, the voluntary with the involuntary.
- 8. The instrumental means or agents of vocal expression are vital parts of man's Organism. The exercise and right use of the breath, the voice, and the body are directly related to health and most important helps to physical development.

9. Work in expression corrects awkwardness, removes self-consciousness, gives self-possession, develops health, secures control over mind and body, and enables the individual to develop in himself the experience of the race.

to. Expression enables the student to understand the characteristics of nature and to apply its methods to his own development. It prevents atrophy of any faculty, and opens the eyes to the meaning of nature and art.

21. Expression makes a student conscious of his needs, and awakens him to a sense of his real power and possibilities.

The founders of the Schools from the first have secured the ablest teachers that could be secured for each department. The first two teachers in the following list have been with the School from the beginning.

S. S. CURRY, A B., Grant University, 1872; A.M., B.D., and Ph.D., Boston University, 1875-79; University Instructor and Snew Professor



DR. S. S. CLERY.

of Oratory, Boston University, 1879-88; acting Davis Professor of Elocution, Newton Theological Institution, 1884-; Instructor in Elocution, Harvard University, 1891-4; Divinity School of Yale University, 1892-; and Harvard Divinity School, 1896-; Librarian of the Boston Art Club, 1891-. See sketch of his life in "Universities and their Sons;" also in "Men of Progress."

Author of "The Province of Expression," "Lessons in Vocal Expression," "Imagination and Dramatic Instinct," etc.

Graduate of Prof. L. B. Monroe, of Dr. Guilmette; pupil of the elder Lamperti, of Steele Mackaye (the assistant and succes-

sor of Deisarte), and of about forty teachers in America and Europe in such specialties as Voice, Vocal Expression, Pantomimic Expression, or Dramatic Action. Mr. Mackaye wrote in 1885, without solicitation: "Mr. Curry has gone farther and more thoroughly into the subject of expression with me than any student I ever had."

The manuscripts of Delsarte and Mackaye have been committed to him by Mrs. Mackaye for translation and arrangement.

He has made a thorough study of the relation of all the arts, and has given lectures before various associations and art schools of the country upon different phases of art. "By his broad investigations, he has placed the whole study of delivery upon a scientific basis."

ANNA BARIGHT CURRY, graduate of Prof. L. B. Monroe, Dr. Charles A. Guilmette, and others; assistant of Prof. Monroe from 1877 until his death; Principal of the School of Elecution and Expression, until it was absorbed in the School of Expression, 1883.

Professor Monroe said of her: "She is the only teacher I ever had who can take a class after me and sustain the interest."

Mrs. Curry has a unique reputation as a public reader. She was the originator of the phase of Platform work known as "Impersonation." She is one of the rare public readers who has been able to interpret the epic, the lyric and the poetic drama. Her Bible and Shakespeare readings have awakened great enthusiasm. Her interpretations of dramatic narrative are original and full of power.

Of her reading of Mrs. Browning's "Rhyme of the Duchess May," Mr. Leland T. Powers says: "It was my inspiration, the greatest public effort I had ever heard, at the time, and I have never heard it aurpassed since."

MARY LEMA WILKINSON, graduate of the School of Expression, general course, 1896, teachers' course, 1897, regular and special student five years; special instructor in the School since 1896. Dr. Curry has said of her: "Her thorough and persevering work as a teacher, her great accuracy, and her noble womanly dignity, have rendered her necessary to the School of Expression."

OSCAR FAY ADAMS, Author of "Handbook of English Authors," "Handbook of American Authors," "Story of Jane Austen's Life," "Post Laureate Idyls," "The Presumption of Sex," "A Dictionary of American Authors," "The Archbishop's Unguarded Moment;" Editor of "Through the Year with the Poets," in 12 vols.; "Chapters from Jane Austen," Selections from William Morris, with notes. He is the American editor of the Henry Irving edition of Shakespeare. He has lectured on Literature, history, and architecture in London and in many cities of this country. His methods of studying literature are unique, the outgrowth of his own experience as student, author, and teacher.

ELIZA JOSEPHINE HARWOOD, diploma 1895, and special postgraduate diploma 1896, Posse Gymnasium, one of two pupils of the late Baron Nils Posse, who pursued a special third year course under his personal instruction; has studied with twenty-five teachers in differen phases of vocal training and gymnastics.

WILLIAM R. ALGER resigned his Music Hall Congregation 18/0, went to Paris to study with Delsarte, studied with the younger Delsarte in the summer of 1871; author of "Life of Edwin Forrest," "The School of Life," and many other works upon the philosophy of human nature.

The school uses the large and elegant Pierce Hall for public recitals and the Annex Hall for its weekly informal recitals and studies every Saturday noon and other times. Readings and impersonations are also given before the School by the ablest artists. The entertainments on Saturday noons, afternoons, and evenings form an important course to which many citizens of Boston subscribe for reserved seats.

A small library of books on Expression and Oratory is available for consultation. Donations to the library have been made by Prof. J. W. Churchill and Mr. Leland T. Powers. Similar gifts will be gratefully received. Special privileges are also granted to students at the Boston Public Library, the most complete and serviceable to students of any library in the world.

On account of its literary atmosphere, numerous lecture courses and various institutions for the promotion of culture, Boston has long been noted as the most favorable residence in this country for study.

The school of Expression is located on Copley Square, between the Boston Art Museum and the Public Library, in the very heart of the most cultivated and refined part of the city.

Board and rooms in the vicinity of the School, either in the same building with teachers or with private families, may be had from four dollars a week upward.

A "School Home" for students, in charge of a chaperone, offers care for young ladies whose parents do not wish them to go into the boarding house. Applications for accommodations in the "home" should be made early.

Teachers take a personal interest in the welfare of students while in Boston, and endeavor to secure for them every advantage favorable to their advancement.

All fees for tuition are payable two thirds in advance and one third January 1.

## Terms.

Each regular group of co		för ti	ie ye	ar								\$150.00
When paid opening da	У .	5										\$40.00
Work chosen by subjects	, each	hour	a w	eek	for t	hę	year	-	-		-	15 00
Public School Teachers,	Saturi	lays -	or tb	ree	hours	за	week	, day	or	even	ng.	-
for the year .					,			٠,٠			٠.	25 00
One day a week for the	е уеат											45 00
Paid in advance .	,									-		35.00
Extra fee for gymлаsıuл	n, eacl	ı bou	r by	the	year							12 00
Two lessons a week			. "		٠.						- 1	90.00
Evening classes, one hor	ar a w	eek,	twe	aty	wee)	6						10.00
Two hours					\$18.c	0	Four	ponta				30.00
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Extra examinations, ea-	ch				4			-	-	4		5.00

Private lessons, one to six dollars an hour. No reduction, except in case of sickness protracted beyond one month. Rebate on account of sickness calculated on the basis of "work chosen by subjects." Students irregular in attendance will be required before graduating to make up all irregularity in private lessons with extra charge. Clergymen and theological students, one-half rates. Students who have paid 3450 are charged no further tuition for regular work. For terms of special gymnastic courses and School of Preaching, see special circulars.

The school will open each year the second Wednesday in October, and close the first Wednesday in May. Examinations for Advanced Standing at 9 A.M. the Tuesday before

the opening day. There will be vacation on all legal holidays, and two weeks at Christmas.

Institutions desiring teachers for permanent or temporary positions are requested to apply



LOCATION OF SCHOOL, COPLEY SQUARE, BUTWEEN ART MUSEUM AND PUBLIC LIBRARY.

directly to the President or Corresponding Secretary. It is to the interest of the School that every teacher sent out shall be successful. Careful attention, accordingly, is given to all inquiries from the authorities of schools and colleges. No one is so competent to judge of the possibilities of a student as his teachers.

For special circulars, further particulars, or additional information, address

## S. S. CURRY, PH.D., President, Pierce Building, Copley Square, Boston.

"What Can You Do for Me?" "How to Succeed," "Home Study," and other circulars, sent free. The School is never closed. Teachers are always in attendance with special classes, or for personal work, to aid all to flud themselves.

## Summer Terms.

Six Summer Terms of the School of Expression are conducted in Boston, and one in Asheville, N. C.

- r DRAMATIC TERM, under the special instruction and direction of Mr William Seymour. Students will be classified according to their degree of advancement. Opens first Monday in June. Class to prepare students for Mr. Seymour's courses, forms the second Monday in May.
- PREPARATORY PLATFORM TERM. Two weeks, under the direction of Mrs. Anna Baright Curry for public readers and teachers, or missionaries and other Christian workers, opens second Saturday in June.
- PLATFORM ARTISTS' TERM, opens the last Saturday in June, under the direction of Mrs. Curry, for impersonators, public readers, and teachers.
- 4. SOUTHERN TERM, opens the last Saturday in June, in Asheville, N. C. This special term has been held for many years by request of leading educators in the South.
- ADVANCED TERM, under the direction of S. S. Curry, Ph. D., President of the School, opens the last Saturday in July, especially for advanced students and those who have attended the other terms.

JULY and AUGUST TERMS will include special classes for clergymen, speakers, and other professional men and women.

- A teachers' class will be held in July and August, limited to those not intending to teach Expression.
- LIBRARY TERM, last week in August, how to make investigations in the Boston Public Library, or to use collections of books.
- 7. SEPTEMBER TERM, a special preparatory term to aid advanced students who wish to take "Advanced Standing."

Tuition for all regular four weeks' terms, \$40 June Preparatory Term, \$40; Teachers' Class, \$25; Library Term, \$5; September Term, \$30. All work counts toward a diploma.

Advanced students entering in June or July can do two years' work by the close of school the following May, and graduate with General Culture diploma. Several terms taken successively at reduced rates. Send for special Summer Circulars, and other information. Address Registrar, School of Expression, office, Room 19, Pierce Building, Boston.

HOME STUDIES. — Systematic Studies have been arranged with careful personal questions and programs of Exercises and Readings, to aid graduates or students whose regular attendance at the School is delayed or interrupted. Terms, by the year, \$15.

# Students.

## POST GRADUATE AND FOURTH YEAR.

Gertrude Evelyn Austin*								,			Cambridge
Virginia Duncan Beech .					4						Cambrulge.
Charlotte A. Brown											Roxbury.
Laura Buchholz										4	Malvin, Ill.
Mercy Woodworth Sanbor	n										Somerville.
Blanche Etta Shattuck .											Roxbury.
Mrs. Ella P. Thompson .						,					Woburn.
Robena Belle Waterman .		i									Bauser. Me
Charles Williams			4	,	-				4		Windsor, Vt.

#### THIRD YEAR.

Jeannette Lurenna Ba Anna West Brown	ıldı	WI.									4				Cleveland, O.
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Maud Frances Donova	JD.					+	+	+	+		4				Cieveland. O.
Jennie Hunt Farquhan															Roslandalo.
Irene Helen Hawkins															St. Thomas. Out.
Maud Frances Donova Jennie Hunt Farquhar Irene Helen Hawkins Bertha Eloise Hitton															Wanseon. O
Eva Helen Holmes Mary Katherine Macd Ethel Ewings Page														į.	Eastbort. Me.
Mary Katherine Macd	lon	ald	i a								÷				South Boston.
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Eleanor Blocher .															
Mary Katherine C	K mi e	101	li.												Malden.
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Julia Wheeler Cocl															
Bernice Ruth Cott															
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Blanche Hager					4	4					-		4	Southbrudge,
Elisabeth Hardin		-	-											Schenectary, N. 1
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Margaret Ella Hughes.														Marion, O.
Teresa McKenzie													7	San Marcos, Tax.
Harry M. Phelps														White Cate. Kans.
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Mary E Ca	lhoun							4				4			Lexington, Ky.
Eliza Jano	Carring	ton		4				-		4	4	4	•		Hyde Park.

Helena Mary Chapman			-	•	-	-				-		٠	Hameyh // 1
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Henrietta Bernice Peet													Lipton latea
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Ida Cora Reubelt													Paris, Ky.
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Helena Mary Chapman Helen Norwood Clark Theodoria Marion Cooper Rhoda Maud Curry Alba Ashleigh Daniels Bertha H Dean Minn e N Estabrook Elizabeth Louise Powler Mabel Haywood Hall Bedward Joseph Francis H Sandec Armine Hitchins Helen Farr Hunter Alma Frances McCollum Nelle Aileen McMillan Alice Gray Moore John Grabam Murphy Emma Gertrude Payne Henrietta Bernice Peet Maud Bryant Perry John Ferdinand Peterson Ida Cora Reubelt Mary Elizabeth Rice Julia Therese Shean Rachel Cabo Sims Rachel Cabo Thompson Alice Cordelia Wheeler								-				4	Brighton.
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Florence Emilic Luts Frances Maghee			•				4		4	•	4	4	Cambridge, Evansville, Ind.
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<sup>&</sup>lt;sup>∗</sup> Deceased.

Mary Gertrude Bi Runice Lowell Bo Susan Lyman Bov Annie Louise Boy Mabel C Bragg Benjamin Griffth Margaret Bishop Marion D. Brown Mary Ada Brown Florence Gertrude Rev. Welbee But William Warren I	lacky	ve.	11			-							-		٠	Somervalle
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Annie Louise Boy	61 .				*	-	-	-	-	-	-		-	-	-	Lequell
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Benjamin Grimth	RIA	M.	ey		*	-	-	-			-		-	-		Fernandma, Fla.
Margaret Bishop	RLOG	₩.						-		-	-	-	•		4	Newton
Marion D. Brown		-				P		-		-			-			Dor. hester.
Mary Ada Brown																Danville, Va4
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William Warren l Lizzie M. Cann	s na p	P.	L-dL	mb	DC	ar.			•	•		•	-			
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Mary Galpin Cant	202															New Haven, Coun
Mary Galpin Cana Rev. Barnaby Can	ntille	D10.	1													Brighton.
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Adelaide M. Chas	. 9				÷											West Medford.
Basela S. Charry				-			-					Ť	Ţ			West Chester, Pa.
Bessie S. Cherry Rev. Francis L. (	Manager	n To							•		•			4		Newton Centre.
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Rev. Richard Coll	1103															Brighton.
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Bessie Ellsworth	Curt	18							4						4	Roxbury
Mrs. Adelaida B.	Dals	7													i	Dublin, Ga.
Bessie S. Cherry Rev. Francis L. ( Dorothy May Gill Edgar Clay . Leah A. Coleman Rev. George Will Rev. Martin J. C Edith Therose Cra- Mrs. Leoti Fudge William Branke: Bessie Ellsworth Mrs. Adelaide B. Dolliver Montrese Martha Dean Cliffie Deming . Mrs. W. H. Diffe Merry Dingwall Katherine France.	Des			,					•			4			i	Pekin, Ill.
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Meriel Dimick .						4							4	4		Cambridge
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Rev. Charles W.	Duffi	ek	2										4	4		Brighton.
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Clara Blyons Borb	eck	_	_	ľ	-		_					4				Dedham.
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Mabel Clare Ellis													4			Enterprise, Bliss.
Rev Richard B.	Rete	D.														Roslindate.
Dev Dan el Evan		Τ.	-			Ť							_			North Cambridge.
Rev Dan.el Evan Montague Ferry				•	1	-			•	-			-	*	-	Roston
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Mary Franke Fost	ter					10	-									Ashmont
Rev F. A. Foxer	oft			-				-		-			-		4	Beachmont.
Mary Frazer .									_							Whitman
Jeannette Bullerte	non .															Asheville N C
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Mary V. Gormley		4								-	-					Roxbury
Emma Gregori Mabel A. Grey William Wallace I																Boston.
Mabel A. Grev																Chelsea
William Wallace	Hadd	en		Ī	-	Ť	Ĭ	-	-	-		-				Brighton
I. Mand Barak	- AASIEU	er III	-	•	-	-	-	•	*	*	-	*	4	*	-	
L. Maud Haigh Sara Helen Hall		•	-	•	-	-	٠	•	-	•		•	•	•		Boston VA
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Rev. John Horatio	) ња	17	a.Ja				4	-		-	4		-	4	4	Peterburg, Ont.

Students. 37

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Re. Henry Oliver Hammun Roberta Jane Hardin Helen J Harding Charles C. Harriman Mary V. Hert Rev Ralph J. Haughton Hatthe Alberta Hawes	٦,		ï				:					1	Needham.
Helen ! Harding	Ĭ.												South Lencoln
Charles C. Harriman	ľ	-											Cambridge
Mary V. Hart	Ċ	-	-						Ϊ.	-			Roston
Rev Rainh I. Haughton.	-	-				-		-		•	-		East Weymouth
Hattie Alberta Hawes				-				_					Randelph.
			_		-		_						Boston.
Le.la Stanwood Hebb													Rostindale
Cormne Miller Henderson													Natches, Miss
Marjorie Henry Mary Helen Hill	Ċ												New Canaan, Lunk.
Mary Helen Hill													Roslindale.
Nellie William	ď							Ĺ					Buston.
Flora May Hillman	- 0								Ċ				Malden.
Flora May Hillman Florence E Hirt Amie Mary Kolt	ď								Ĭ				Brookling.
Amie Mary Kolt	Ċ								Ĭ				Boston
Minnie Hosford Walter A. Hosley Willis Lincoln Howes	-			ï					Ĭ	-			Rosindale
Walter A. Hoslaw			Ť	ľ	•		_			Ţ			
Willis Lincoln Howes	-	-		•							Ĭ.		Spring heid Water town.
Willis Lincoln Howes Hearry N. Endson Rev. William B. Hutchins Bertha Clare Jackson Sara Maud Johnson Rev. Jesse B. Jones Oleona May Jones Katherine Kennedy Lyman A. Kennedy Lyman A. Kennedy Lyman A. Lambert Almeda Roselle Larrabee Florence Ernestine Lasker Eva Neona Lazarns Isabel Vivian Lazarns Brasmus Darius Leavitt Lillie Lemen Leavitt				*		•			*		•	*	Cambridge
Ray, William R. Butching	nn.												Talladaga Ala.
Bertha Clare Tackson	ΨH				-		*		*			*	Hollowville, Ga.
Bara Maud Johnson		*		•		*	*	*	*				Westerly, R. I.
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Lyman A. Landedy		-	-	*	*			*					Toronto, Canada.
Rev. Leo Jour Kcapp	4				*	*		*	*	4	*	4	Boston.
LAUTE A. LEIRDETE						*	*	4		*	4		Boston.
Almeda Roselle Larrabee .				*		*				*	*	4	
Plotence Ernestine Lasker						h	*	٠	*	*	*	4	Haston.
Eva Neoma Lazarne					4		*	*	*		*	4	Boston.
Isabel Vivian Lagarns				4			+	*	4	+			Baston
Brasmus Darius Leavitt .				4				4	*	4	4		Somerville.
Lillie Lemen Leavitt	4								,		٠		Eming, Ill.
Blia Hillman Lenfest		4				+		4			4		Winchestor.
E. Beatrice Lerner				+			4			4	,	4	Boston.
Edward Levi								,					Boston.
Gertrude Lewis										,		4	Trure, N S.
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# SCHOOL OF EXPRESSION



ANNUAL CATALOGUE

# ANNUAL CATALOGUE

OF THE

# SCHOOL OF EXPRESSION

"Expression is power." - Gargias of Sictly.

"It is not only necessary to have something to say; it is also necessary to know how to say it." - Arestotle.

"Style is the man himself." - Buffon.

OFFICE, ROOM 19
PIERCE BUILDING, COPLEY SQUARE
BOSTON



HAT which the School of Expression stands for - utterance or expression -- crowns, as it were, or fulfils the life of man, and finds and feels all life perpetually behind it. . . . Everything that is, struggles at first to be comprehended in the mind of man, and is then uttered with richness and eloquence of every

kind, eloquence of gesture and eloquence of voice, or that which is also true eloquence, the eloquence which the sculptor carves in the marble, or the painter puts on the canvas.



REV. PHITLIPS BROOMS, D D. The School's First Adviser

"He spake, and it was done." How rich are the words? They show that even the eternal life completed itself in utterance, and the world was. . . . Expression is valuable only as it crowns life.

Nobody has a right to study expression unless he is conscious that behind expression lie deed and action, and that therefore he or she who tries to utter must have something that shall be clamoring for utterance.

Nobody can truly stand as an utterer before the world unless he be profoundly living and earnestly thinking. The world needs more earnest life, truer and more noble thoughts. As she wins these, expression comes into its true place, and the deed lifts itself up, and clothes itself in all the richness of imagination and reason in the mind of man. It utters

Itself in all the trained fluency and picturesque power of expression which belong to this marvellous nature of ours, — a nature which it is not possible for us to divide in any clumsy way into body, soul, and spirit, but a nature which is one man, living, thinking, and speaking with one entire action of the human nature. . . .

It is a noble thing to learn expression, feeling life behind you, feeling within you, in fact, every power of utterance . . .

The power of eloquence that is in our American people has not begun to attain the fullness, the richness, the completeness of which it is capable. We rejoice in this school, because it is cultivating, or doing very much to help in cultivating, the most active and the most thoughtful people in the world, and also the most influential in finished and expressive speech.

So we rejoice, and I am glad to express the satisfaction with which our whole community rejoices, to see a school which has already done such good work beginning under such favorable auspices another year of its happy and effective life.

RT. REV. PHILLIPS BROOKS, D.D.

From an Address to the School of Expression, Oct. 8, 1891.

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HE School of Expression occupies rooms in Pierce Building, Copley Square, between the Public Library and the Art Museum. The large Pierce Hall is used for public reci-

tals, the smaller annex halls and other rooms for class use, and Rooms 19 and 20 for the offices of the School.

Special privileges are granted to the School at the Boston Public Library, the most serviceable to students in the world. The lectures of the Lowell Institute are given nearby. These and many other educational advantages cause Boston to be



PIRROF HALL, Home of the School,

universally regarded as the best city in America for students. Boston has always been the centre of all elocutionary as well as literary and educational advances, and furnishes the best home for such a school.



UR reading is ended; but I cannot allow the opportunity to pass without assuring you of the pleasure it has given Miss Terry and myself to be associated with so excellent an institution as the School of Expression.

It seems to me the danger in teaching elocution, although

I do not claim to be an authority, is that some formal and artificial method should supersede nature.

But in this school you seek to avoid that danger by the recognition of the principle that all good speaking comes from the right action of the mind.

For the same reason, good acting is not declamation, but the expression of character; and the actor's aim is not to imitate this style or that, but to cultivate his own resources of impersonation.

I cannot but thank you, for Miss Terry and myself, with all my heart, for the attention you have given our reading, and I sincerely hope that some substantial benefit to this excellent institution will be the result.



Sin Heavier Invince

First Contributor to the Endowment Funds.

#### SIR HENRY IRVING,

Address at the Reading given for the School, 1888.

DEAR MR. CURRY, — Please convey to the students and teachers of the School of Expression my most cordial acknowledgments of their very beautiful gift.

It needed no such token to make an enduring impression on my mind of the occasion which brought us together; but I shall always prize this souvenir very highly amongst the treasures which remind me of America.

If I have done any service to the School, it is because we have a common aim, and because we are comrades in a great art.

There is so much to learn and so much to do, that after all, there is no great distinction between master and pupil.

Let me be remembered amongst you as one who is striving towards the same ideal, and who is glad to welcome by word and deed his fellowstudents on the way.

Believe me, very faithfully yours,

HENRY IRVING.

# Aim and Foundation.

HE acquirement of information as a means of education has proved inadequate. The School of Expression was founded to supplement methods of instruction by practical training and development.

More specifically the School aims to advance the arts of the Spoken Word, to emphasize Expression as a means of training,

and to develop mind, body, and voice in

unity.

Many attempts have been made to establish in Boston a professional school for the study of speaking. Boston University, at its foundation in 1873 established a School of Oratory as one of its departments, with Professor Monroe as



PROF ALEX MELVILLE BELL.

Dean. At his deathin 1879 that school was discontinued as a separate department,



DEAN LEWIS B. MONROE. Boston University School of Oratory.

and Dr. Curry was chosen to carry on its work in connection with the School of All Sciences. Special classes were formed and steadily increased in numbers until the Trustees permitted Dr. Curry, then Snow Professor of Oratory, to organize them into what now constitutes the School of Expression. With the co-operation of leading citizens,

literary men, and educators, the School became an independent corporation, and efforts were then made to establish educational standards and to secure funds for buildings, equipment, and endowment. Its ideals and methods have been faithfully maintained and gradually advanced.

Investigations fostered by the School have led to discoveries



RRV. CEURGE W SHIPE, D.1). President, Board of Pristees.

which have been an aid to all education, and methods based on these discoveries have advanced vocal and other forms of training. The application of its methods, developing consecutive thinking, and unfolding the student from within outward, has not only given scientific and artistic principles to dramatic training, the development of speaking, and the interpretation of literature, but has also removed repression and awakened consciousness of power.

Early in the history of the School, Sir Henry Irving became interested in its aims and gave a public reading in 1888, under its auspices. He presented the receipts to the School as a nucleus of endowment.

A memorial to Bishop Phillips Brooks, an original member of the Board of Visitors, and chief adviser from the first, was secured in 1892.

Professor Alexander Melville Bell, whose discovery of "Visible Speech" and services as teacher and author make him the recognized leader in Vocal and Speech Science, sent a contribution to the endowment of the school on his eightieth birthday.



How. N. J. Rt st.. Treasurer of the Corporation.

In his letter Professor Bell wrote:
"I send you this as a testimonial of my appreciation of your efforts to establish the study of the Spoken Word on a scientific basis."

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NY man may well feel proud of being associated with the life and history of the School of Expression, which has done so much to encourage and defend public-reading as a legitimate department among the expressive arts. I esteem it a privilege to mingle my sense of gratitude for the honor

which you have conferred, with my cordial recognition of the work and the worth of this institution.

"I congratulate you, the pupils of this school, upon the unsurpassed advantages which you enjoy. Fortunate, indeed, are those who come



VICTORY OF ART.

under the benign influence of ideals so pure and noble, who work upon principles so clear. so sound, so truly philosophical, and therefore so wisely practical, and who share in achievements so rich, varied, and enduring. Happy indeed are those who are guided in their art studies by the philosophic insight and scientific method of one of the principals of the school, and the beautiful technique, inspirational interpretations, and stimulating example of the other. Long may this brilliant binary star, with its blended radiance of philosophy and art, guide earnest

seekers after the True, the Beautiful, and the Good in expressive speech, as they tread the pathway of human perfection."

PROFESSOR J. W. CHURCHILL, D.D. From an Address in Boston, October, 1897.

"Too much stress can hardly be laid on the author's ground-principle, that where a method aims to regulate the modulations of the voice by rules, then inconsistencies and lack of organic coherence begin to take the place of that sense of life which lies at the heart of every true product of art. On the contrary, where vocal expression is studied as a manifestation of the processes of thinking, there results the truer energy of the student's powers and the more natural unity of the complex elements of his expression."

#### DR. LYMAN ABBOTT.

From a Review of Dr. S. S. Curry's books, in "The Outlook"

#### TEACHERS AND LECTURERS.

, y¢

S. S. CURRY, PH.D., President.

General Principles of Training, Vocal Interpretation of the Forms of Literature, Vocal and Pantomimic Training, Vocal and Pantomimic Expression, Principles of Art.

ANNA BARIGHT CURRY, Dean.

Public Reading as a Fine Art, Impersonation, Literature and Expression, Vocal and Pantomimic Expression.

WILLIAM SEYMOUR.

Sir Renry Irving Instructor in Dramatic Expression.

OSCAR PAY ADAMS.

Lecturer on Brochs of English Literature.

BINNEY GUNNISON, A.B.

Instructor in Vocal Expression, Buglish Composition, and English Literature.

MARY LENA WILKINSON.

Instructor in Vocal Expression and English Literature.

HERBERT O. EMERY.

Instructor in Dramatic Rehearsal.

HELDISK R. HRRSRY.

Instructor in Ruglish Literatuse in the Nineteenth Century.

CHARLES WILLIAMS, A.B.

Assistant Instructor in Voice and Articulation. Teacher of Visible Speech.

CAROLINE A. HARDWICK.

Assistant Instructor in Voice and Harmonic Gymnastics.

Teacher of Children's Classes.

FRANCES C. MAGHER.

Assistant Instructor in Voice, Vocal Expression, and English.

ELIZA JOSEPHINE HARWOOD Organic Gymnastics and Fencing,

MADAME B. DECOMBES.

French Language and Literature, Pure Pronunciation and Diction

FRAULEIN HERMINE STUEVEN.
Teacher of German Language and German Blocution,

COL. HOMER B. SPRAGUE, LL.D. Lecturer on Shakespeare.

> CHARLES MALLOY. Lecturer on Emerson.

WILLIAM R. ALGER.

Lecturer on the Philosophy of Human Nature and its Perfection through Training.

PERCY DENILLE McLEOD, M.D

Examining Physician in Gymnastic Department, Special Lecturer in Anatomy and Physiology.

FLORENCE BLDREDGE PERCIVAL.
Accompanist.

Jennie Hunt Farquhar

Grace Marie Metcalf .

Mary Dilworth Nyce .

Ethel Ewings Page

# Students, 1903-1904.

#### POST-GRADUATE AND FOURTH YEAR CLASS.

Roslindale Filchburg.

Wrentham Baltimore, Md.

Florence A. Price .							Hyde Park
Eulie Gay Rushmore							Bustan
Howard Garfield Seldo							
Hope Wilda Thayer							
		IRE					
Leona Townsend Ball				٠	٠		Black Rock, Ark.
Marie Bartlett							Newtonville
Nana Mae Bearse .							West Medford
Mary Elizabeth Beck		-	4				Chattanooga, Tenn.
Grayce Nickerson Coo	k					٠	Dorchester
Rillie Eddy Garrison							
Sarah Bernice Gilman							
Elizabeth Berkeley Gr							
May Hadley							
Adrienne M. Herndon							
Eva Helen Holmes .							
Charlotte Anne Johnse							
Florence Emelie Lutz							
Frances Catherine Ma							

#### SECOND YEAR CLASS.

George Ernest Brown .			٠					Perrona, N. S.
Charlotte Whiting Burton								
Amanda Marie Deremo .								
Ida Morgan Edwards			٠	٠				Roxbury.
Maniu Evans *								
Mabel Haywood Hall			-			٠	4	Lowell.
Elisabeth Hardin	٠							Schenectady, N Y
Maude Bryant Perry				-	4			Stoneliam
Mary Elizabeth Rice	4	4			4			Brookline.

<sup>\*</sup> Deccased.

Viola Christine Scheible										Indianapois, Ind
Julia Therese Shean .	,									Arlington.
Anne Rothwell Stewart										Chestertown, M1
Edward Abner Thompson	Į.								٠,	Brigaton
Grace Muir Warner .				,		4				East Orange, N. J.
Alice Cordelia Wheeler										Berlin.
Totalla Madalla Castan										A 11
							•		•	Orange, Va.
								٠		,
										•
Annie Stone David .								-	-	
Ethel Elliott										Marshalltown, Ia.
Harriet Lucile Ellis .				-	-					Conyers, Ga.
							-			St. Paid, Minn.
Patti de Graffenreid .										Franklin, Tenn.
Katherine Greany				4						St. John, N. B.
Sallie Peck Hines										Faison, N. C.
Lillie Lemen Leavitt				٠						Ewing, Ill.
Edith Winnifred Moses										St. Louis, Mo.
Ellen Maude Nichols									·	Natick, R I.
Florence Beile Ogg									i	Westminster, Md.
Bertha Inez Sheppard		-				į			i	
Eva Smith										
Marion Elizabeth Spigener	,	•	•		•	•	•			Columbia, S. C.
Eunice Coleman Sterns		•	•	*	*	٠	•			
Edith Elizabeth Welsh .								_	٠	
									•	* .
Jessie Mary Wheeler					٠		4			Waterbury, Vt
Ethelle Whittington	•	•	•	٠	•	4	•	-	-	Valdosta, Ga.
						LAS				
Anna Fulton Aiken							•			Belle foutaine, O.
Bertha Elizabeth Aurache	ľ			-						Lisbon, Ia
Alice N. Averill				4						Barre, Vt
Georgiana Chamberlain .	ı									Westwood.
Samuel Titus Cheshire .										
Marion Amanda Davenpor	ŕŧ									
Marjorie Kathleen Davie .										Dorchester,
Eza Erwin						_	ï	Ī		Danville, Ky
Anna Joyce Galbraith		_		•		1				Henderson, Tean
Anna Louise Greenleaf .										Wauscon, O.
Emma A. Gregori						1		:		Roxbury.
Nora Alsa Henbu										

. . . . . Greenfield, Ind

Nora Alice Henby . . . . .

Students. 13

Florence Winnifred Hilton	١,								South Framingham
Lulu Mae Hiltz	_	_		_					Stoneham
Ethel Vyvyan Laughton .									
Ina Blanche Lord									Oxford, Me
Josephine McArthur							_		Thorold, Onario.
Katherine Reynolds McCo	rm:	ick			_				Dover, Va
Lena Eloise Miller	_								Wellsville, N. Y
Bertha Everett Morgan .			-						
Hattie Amy Nason									Roxbury.
E. Josephine Nugent									Landsay, Out.
Wiley Vernon Powell									Asheville, N.C.
Ethel Sengel									Fort Smith, Ack.
Rachel Cabe Sims									Ducham, N. C.
Bertha Mons Swenson .					,				Resbury.
Ella Almena Thompson .							,		Woodfords, Me
Hester May Torrance									Minneapolis, Minn.
Ethel Richards Tucker									North Weare, N II.
Susan Leona White									Alfred, N. Y.
Fred Wesley Orr									Eliat Mich
Ethel Arleigh Wheeler .									
SUMMER					S	TUI	EN	T8.	
Perley Henry Ames					•				Rockland, Me.
Caroline M. Arbus	4				4				Everett.
Hiram John Archer	-								Great Pond, Me.
Edward E. Ayers		-							Dorchester.
Tellery Eugene Babcock .		*			4				Plainfield Conn.
Nathan Wildey Bacon									Chicago, Ill.
Samuel Baker						٠			Waltham.
Harris Merrili Barbour .									Wollaston
Elizabeth Barnes	٠								Cambridge
Frederick Barton Barnes.						-			Cambridge.
Marion Louise Baskin				-				*	Bishapville, S. C
Stoughton Bell									Cambridge.
Selma Emilie Berthold .									Neetham
Marshall Franklin Blancha	ırd	-					_	-	Cambridge
Minnie May Brady			-		-		-		Platte S D
Margery Bridge									New York
Catherine A. Burden							-		West Samerville
Samuel James Cann				-	-	-			Flliott's, P I
M : 1 12 0 11									

Kathryn Alpharetta Cha	pm	an								Des Moines, Ia
Ellen Vivian Cobb										Asheville, N.C
Virginia Coleman						_				
Jennie I. Connor										
Tillie Copelof		_			_					Boston.
Nellie Cox			_							Woodville, Miss.
Thomas Crosby, Jr										
Bessie Ellsworth Curtis										
Windsor Pratt Daggett										Auburn, Mc
Maynard Lee Daggy .									,	Madison, Wis
Ruth Damon					_					Cambridge,
Marion Nellie Darling .									,	Jamaica Plain.
Percy Davidson										Baston.
Grace L. Deering										Cambridge
Nina Anna Dempsey .										Newton Centre.
Victor E. DePass				,						Union, S. C.
Anna Crawford Donley									4	Providence, R I.
Gertrude Downing										Precett.
Phenie Louise DuGar .										Dudley.
Ethelyn Dunham										Roxbury.
J. Stanley Durkee							*			Raxbury
Albert Frost Earnshaw										Portland, Me.
Lurline Evans	,									Newberry, S. C.
Lydia L. Farnham										Everett.
Harriet Kelsey Fay								•		Buffalo, N Y.
Edwin Hardy Foster .										Tuscaloosa, Ala,
Mabel Howell Gillette .									4	Livavia, N. Y.
Margaret Given										Everett.
Bedros M. Goomrigian										Boston.
Jane Elizabeth Gormley										Boston.
Mary Veronica Gormley										Boston.
Rose McGill Green							٠.	-		
Mabel Jane Hagar		-						-		Roslindale
Ina Gertrude Handy .		-			-					Boston.
Edmund Hardcastle .	-	-								Chestertown, Md.
Roberta J. Hardie									4	Necdham.
Rossiter Harper									-	Roxbury
Henry W. Hastings .			-				-		-	Mt. Hermon
Agnes Hayes		-	-							Halifax, N S
Marjone Henry										New Canaan, Ct
Howard Hilliard										Asheville, N C.
Agnes Hollings						•	-			Nesetonville
Gertrude Holt	•	•	•	•	•	•	-	٠	-	Baltimore, Md

Students. 15

Carl Kellogg Hudson ,				٠						Cleasondale
Mary Hussey , ,										Buston
Ida B. Jamieson	-									Brookline
Elizabeth Hannah Lamso	on					_	_			Cambridge
Florine Lamson										Cambrudge.
Nora Covert Landers .										Watertown.
Letty Launder										Boston.
John N. Lawless										
Mary A. Lawry										Everett.
Isabel V. Lazarus										Boston.
Erasmus Darwin Leavitt				,						Somerville.
Nella Leipheimer										Boston.
Beatrice Lerner			٠							Basian
Mrs. Anna Watson-Lister	r									Woodend, Australia
Jennie D. Loitman										Boston.
Emma Louisa Lord .										Molden.
Gardner S. MacQuarrie										Allston.
Arba John Marsh										Lynn.
Anne Swann Martin .										Asheville, N. C
John Edgar Matthews.										Independence, Mo
Mary L. Mattoon										Lewishurg, Pa.
Mayence Beatrice McDer	mo	tt				4			4	Hyde Park.
Charles McDowell										New York, N. Y
Mary Katherine McDowe	11									Martinsburg, W. Va.
Charles McHarness							-			Newton Centre.
Agnes McIntosh		,								Needham.
Helen McKinstry										Boston.
Charles Francis McKoy										Bangor, Me.
William McNamara .						-				Allston.
Charles Lewis Miller .										Boston.
Russell B. Miller										Wahpeton, S. D.
Elizabeth Tilton Moore								,		Lawell
John William Moore .										Gaston, N. C
Florence Belle Morrison										Boston
James William Murdoch								٠		Boston.
Isabel Murphy										Boston.
Mary Carroll Nichols .										Asheville, N.C.
Elizabeth Crawford Nolas										McDonough, Ga.
Thomas Berry Noyes .					,					Waltham
Rhoda Lenore Nunnally										
Gerda von Betzen Perry										
Burton Garfield Philbrick										Newburyport
Lucile Iosenbine Potts										

Emma Scott Raff								Toronto, Ont.
John Henry Rafferty								Somerville
Henry F. Rafferty		-						Somerville
Marguente Rand				-	-			Cambridge.
Annie Lou Robinson								Wrightsville, Ca.
Arthur Wing Robinson		-	-					Boston
Helen Rogers			-	-				Newtonv lle.
William James Rogers					-	-	-	Roslin lale
May Belle Rone						,		Rocky Mount, N. C.
Theodore von Rosenvigne .		-						Lvcred
Helen Anna Ross								
Edith Rowe								Nashua, N. H.
Harriet A. Russell								Haverhill.
Allie Rymer								Juna, N. C.
Edgar William Schlueter								Lynn.
Alfred Jenkins Shriver								Baltimore, Md.
Cora Louise Sleeper								Sharley
Edith Margaret Smaill								Westmount, P. Q.
Gussie Smith								Asheville, N. C.
Lilian Ruth Smith				4				Newmarket, N H.
Henry Alphonsus Steigner .						,		New York City.
Mary Olivia Sumner								Milford.
Janet R. Talcott				+				Cleveland, O.
Maitland Tanner								
Richard Joseph Tighe								Asheville, N. C.
Pauline Sherwood Townsend		4						Meridian, Miss.
Flora Van Camp			٠					New York City.
Flora Van Camp Grace H. Vaughn				٠.				Broakline.
Helen A. Waterman								South Framingham.
Alga Ethel Webber								
Arthur Howard Whitney								Boston.
Frances Willgoose								Needham.
Phila Jessie Williams								
Carrie Angeline Wilson								
Edward Botsford Wood								Boston
Inez J. Woodall	-						-	Mars Hill, N.C.
Mrs. Comer M. Woodward .								
Minnie Wysters								W heeling, W. Va.
•								-

#### LECTURES AND RECITALS

ŲII.

Jan. 5 "The Bible as Literature and its Vocal Interpretation," Lecture by Miss Helen M. Cole.

Jan 12 "The Miracle Plays," Lecture by Rev. George W. Shidn, D.D.

Jan. 19. Students' Recital.

Jan. 26. "An Hour with Shakespeare," Lecture by Hamilton Celeman

Feb. a. "Shakespeare's Cradle and School," Lecture by Col. Homer B. Sprague.

Feb. p. Students' Recital.

Pch. 16. An Hour of Humor, Readings by Mr. Charles Williams.

Feb. 23 to March 30. Students' Weekly Recitals.

April 5. Stephen Phillips' "Herod," Impersonation by Eulie Gay Rushmore.

April 25. Annual Recital of the Second Year Class. Benefit of the Scholarship Func.

April 27. Annual Recital of the Junior Class.

May 1. Class Day Exercises. Original Dramatization of "The Road to Ridgeby's," by Howard G. Seldomridge, followed by Reception.

May s. Miscellaneous Recital.

May 3. Baccalapreate Address by S. S. Curry, Ph.D.

May 4. Dramatic Recital.

May 6. Emerson Centennia) Studies, and Graduating Exercises. Alumni Banquet and Reception.

Oct. 26. Lecture by Col. Homer B. Sprague.

Nov. 2, Students' Recital.

Nov. o. Lecture by Col. Homer B. Sprague,

Nov. 16. Students' Recital.

Nov. 23. Lecture by Col. Homer B Sprague,

Nov 30. Lecture by Rev. Woodman Bradbury, Dec. 7. Lecture by Col. Romer B. Sprague.

Dec. 14. Impersonation of Shakespeare's "Midsummer Night's Dream," Carolyn S. Poye.

Dec. 21. Students' Recital from Short Story Class.

#### COURSE OF TEN SHAKESPEAREAN LECTURES, BY

COL. HOMER B. SPRAGUE, MONDAY NOONS, JANUARY TO MARCH.
WEEKLY STUDENTS' RECITALS, JANUARY 4 TO APRIL 18.

1904

March 11. Lecture on Plain Song, Rev. Albert Millet, SS, at 3 P.M.

March 14. Dramatic Recital, "Mr Bob," at 12 M.

March 25. Lecture on Plain Song, Rev. Albert Millet, S.S., at 3 P.M.

March 18. Lenten Service, - "The Story of the Passion of Christ," Anna Baright Curry, at 12 M.

April 9 Lecture on Plain Song, Rev. Albert Millet, S.S., at 3 P M.

April 25. First Recital of the Junior Class, at 3 P M.

April 25. Annual Recital of the Second Year Class, at 8 P M.

April 3c. Dramatization of Washington Irving's "Rip Van Winkle," impersonated by Delbert Meyer Staley, at 8 P.M.

May 1. "The Spirit of Parsifal," Baccalaureate Address by Dr Curry

May 2. Miscellaneous Recital, at 3 P.M.

May 2. Annual Recital of the Third Year Class, at 8 P.M.

May 4. "A Study of Parsifal," by Dr. and Mrs. Curry, and Commencement Exercises, at 3 P.M.

May 4 Annual Banquet of the Alumni Association, and Reception, at 5.30 P M

May 5. Closing Lesson, at 9 A.M.

HAT are some of the distinctive marks or characteristics of the School of Expression?

The thorough development of the whole man according to the laws of nature.

Obedience, especially to the fundamental law: "From within outward," thus securing an adequate method of developing artistic power and of awakening imagination and feeling.

Expression developed as a natural unfoldment by awakening ideals and stimulating the real powers of the individual.

The balancing of thought and emotion by will and increasing promptness of judgment and decision in action.

Faults of voice and speaking traced to their cause in the action of the mind, and naturalness and force in speaking developed by stimulating



Triumph of Art. - Ponnat.

normal thinking and feeling.

Mannerisms treated as automatic actions and corrected by training.

Sympathetic identification and assimilation rather than imitation or mechanical analysis.

Methods based on scientific principles for the correction of impediments of speech.

Ideals, not idle dreams, are practically demonstrated or realized in the sphere of expression, and tested and directed to practical ends.

Consciousness of form in our own expression awakened and made a means of under-

standing and a criterion of appreciating literature, while literature as the criticism of life becomes in turn a mirror of the life of the individual and a test of natural expression.

The student is lead to "find himself," to realize his powers and possibilities, and given such training as will develop his own individuality.

The most advanced steps and methods in education applied to the training of delivery.

The principles of manual training, or the educational use of tools, are applied to man's use of his own voice and the agents of his own organism.

The expressive actions of the body and modulations of the voice scientifically applied as means of motor training.

# Studies and Training.



RACTICAL training and creative work are the basis of all the School courses. The studies and exercises are a form of laboratory work. The method calls upon the student to demonstrate his own powers.

Various practices and problems are assigned and individual assistance given to enable him to realize his possibilities and unfold or develop his own individuality.

The work of each student is carefully selected and systematized according to individual needs, education, and purpose in studying.

The courses given each year are divided into groups according to advancement and personal needs. Changes of subjects and programs of exercises are made at any time when required by the needs of students.

I.

# Growth and Development.

The first studies and exercises are arranged for the development of mind, voice, and body, for the purpose of arousing the student to a consciousness of his needs and possibilities, and to enable him to master such simple steps as will bring confidence and a sense of power.

#### I. VOCAL EXPRESSION.

Thinking is awakened and its processes studied, while attention must be accentuated and naturally expressed through the expressive voice-modulations of simple conversation. The reading and reciting of good literature assist in revealing the needs of students to the teacher and to themselves. No mechanical or imitative methods are allowed, each person must study for himself and use his own creative powers.

#### 1. ELEMENTARY PRINCIPLES OF VOCAL EXPRESSION.

Study of the processes of thought and feeling and their relation to the natural modulations of the voice and their development in reading and speaking. The vocabulary of delivery. (Text-book, Lessons in Vocal Expression.

#### 2. ASSIMILATION AND DRAMATIC INSTINCT.

Relation of words, ideas, thought, and experience to expression. Study and practice of the elements of dramatic instinct. Reading, speaking, recitation, and action as phases of dramatic expression. Relation of assimilation and sympathy in expression. Development and definition of feeling. (Text-book, "Imagination," Part II.)

#### 3. DEVELOPMENT OF THE IMAGINATION.

Nature and characteristics of the imagination. Its function in the vocal interpretation of literature. Forms of Poetry. Tone-color and ideal modes of Vocal Expression. (Text-book, "Imagination," Part I.)

4. RHYTHM AND MELODY IN SPEECH,

Rhythm in nature and art. Rhythm of thought and feeling. Metres - their nature, meaning, relation to Rhythm and vocal rendering, Elements of natural melody in speech. Character and function of the voice modulations. Rhythmic and melodic elements of naturalness. Speech-tunes. Faults corrected of speakers, readers, and dramatic artists.

#### 5. TOME COLOR.

The emotional modulation of resonance. Relation of the emotional to the intellectual modulations of voice. Gamut of passion. Laws of art in Vocal Expression.

These five courses are to be taken by students in the order given. Courses 4 and 5 are given in alternate years.

#### 6. STUDY OF SELECTIONS FOR PUBLIC READING.

Unity in Expression. Principles of contrast, movement, and atmosphere. 7. HARMONY.

The relation of all the voice modulations to each other. Transition and gradation. The law of unity in the arrangement and interpretation of readings.

#### 8. PSYCHOLOGY OF VOCAL EXPRESSION.

Actions of the mind in speaking. Elements of conversational form and their cause. Conversational and oratoric naturalness. Accentuation and unity of expressive modulations. Purposes in expression. The manifestation of different attitudes of mind towards an audience.

#### II. VOCAL TRAINING.

The voice is developed not merely by technical exercises, but by awakening right action of the mind. Simple problems in expressing thought and feeling are associated with all technical practice.

The voice training of the School is divided into the development of tone and the improvement of articulation and speech:

## Part I. Development of Tone.

#### I. QUALITIES OF VOICE.

Correct method of breathing. Fundamental conditions of voice production. Essential qualities of tone. Faults of voice corrected by eradication of their cause. Technical and psychic training of voice.

#### 2. PRINCIPLES OF VOCAL TRAINING.

Study of the nature of the vocal instrument and its natural use. Science of voice production.

First steps in the methods of teaching voice.

#### 3. EMISSION OF VOICE.

Relation of articulation to tone production. Special study and development of openness and freedom of tone. Relation of faults of voice to faults of speech and their correction.

#### 4. AGILITY OF VOICE.

Flexibility of organs. Correct use of registers. Agility in speech and song in their development. Range of voice in reading and speaking,

#### 5. RESONANCE AND TONE COLOR.

Study of the overtones and sympathetic vibrations of the voice. Relation of texture of the body to tone. Diffusion of emotion. Technique of the voice in relation to imagination and feeling.

These five courses are arranged progressively with distinct programmes and exercises, and should be mastered in their order.

## Part II. Development of Speech.

#### 1. PHONOLOGY OR ARTICULATION.

Elements of English speech. Development of articulation. Faults of speech and their correction.

#### 2. PRONUNCIATION.

The training of the ear. Vocal quantity. Common faults in pronunciation — their causes and correction.

#### 3. VISIBLE SPEECH.

Speech symbols. Universal alphabetics. Elementary sounds in different languages and their relations.

#### IIL TRAINING OF THE BODY.

Two methods are adopted for the development of the physical organism: First, the organic, which aims to secure proportion and normal adjustment of all parts of the body, with health and strength. Second, the harmonic, which prepares the body for expression. The first method stimulates growth and is primarily physical; the second stimulates development and is primarily psychic.

# Part L. Organic Training.

#### z. ORGANIC GYMNASTICS.

Physical development. Diagnosis of each student as to conditions of health.

#### 2. THEORY AND PRACTICE OF GYMNASTICS.

Advanced course. Systems of gymnastics. Fundamental principles of muscular development. Special courses in the gymnasium by the special instructor. (See special circular.)

# Part II. Harmonic Fraining.

#### z. HARMONIC GYMNASTICS.

Principles and modes of training. Control of the body as the instrument of expression. Development of plasticity, poise, ease, precision, and harmony; of grace, strength, and responsiveness.

#### 2. CO-OPERATIVE TRAINING.

Development of unity and the sympathetic co-operation of all parts of the body.

#### 3. GRACE.

Responsiveness of the body to thought. Expressive and graceful action in every-day life.

# IV. PAN'TOMIMIC EXPRESSION.

The nature and meaning of the action of various agents of the body are carefully studied, and the expression of thought and feeling developed by practical problems. Elemental and expressive actions of every part are carefully practiced to develop harmony in the motor areas of the brain, to bring thought, feeling, and will into unity, and to awaken dramatic instinct.

# 1. ELEMENTARY PANTOMINE.

Nature and kinds of dramatic action. Modes of expression and their peculiar laws. Problems for the development of the dramatic instinct and the language of pantomime.

# 2. MANIPESTATIVE PANTOMIME.

Study of the significant motions and positions of various agents of the body. Special function of each agent in expression. Relation of expression to harmonic training. Practical study of pantomimic action.

# 3. REPRESENTATIVE PANTOMIME.

Development of the power of descriptive action in all parts of the body. Use and abuse of descriptive pantomime.

#### 4. CHARACTERIZATION.

Study of the "bearings" of various parts of the body. Relation of action to character.

# 5. GAMUTS OF PANTOMIME.

Practice of series of movements for development of unity in the pantomimic action.

# 6. DRAMATIC ACTION.

The unity of all forms of pantomimic action and vocal expression for the interpretation of the dramatic instinct.

# 7. PANTOMIME OF THE MUSICAL DRAMA,

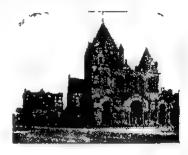
Dramatic action for students of song. Relation of the voice in singing to action. Development of the power to sustain lyric and dramatic conditions and the attitudes that express them. Contrast between the dramatic action of the play and the musical drama. Training for both.

### $\mathbf{n}$

# Creative Expression.

From the beginning of the student's course creative work is required in conversations, discussions, problems, recitations,

and literary or dramatic interpretations. Various practical modes of expression for quickening spontaneous energy continue through the course. A simple and practical ideal is placed before students for the interpretation or expression of a truth that eventually becomes a method of demonstrating the extent of their own power to themselves. They



TRIKITY CHURCII. Opposite the School.

thus become natural, spontaneous, individual, and selfconfident.

# V. CONVERSATIONS.

Students are required to give short talks on every-day topics, incidents in their own lives, or subjects in which they are interested or about which they are reading. The inner life of the student is thus deepened and expressed. The stimulating effect of the training of the school upon discouraged or repressed persons is often marvellous.

#### t. STORY-TELLING.

Descriptions and stories of personal experience. Stories from any source, given in the student's own words. Criticisms of the thinking, the methods, powers of selection and omission, accuracy in description, assimilation of the spirit, genuineness and naturalness of expression.

#### 2. LITERARY TALKS.

Topics and studies from literature. Opportunity given to students to express their own impressions and to interpret the results of their own investigations.

#### 3. ART TOPICS.

Short discussions of pictures. Criticisms of readings, addresses, impersonations, or dramatic presentations.

#### 4. ADVANCED CONVERSATION.

Subjects of every kind are chosen by the students, with criticisms. The aim is to increase the student's interest in literature, art, human progress, and ideals.

### VI. PROBLEMS IN EXPRESSION.

Practical studies in creative work are required in all subjects. Short passages, sentences, or phrases, original and selected, are rendered by students to stimulate the right actions of mind, body, and voice in natural unity.

## I. PROBLEMS IN THINKING.

The recitation of short passages to develop attention, abandon, and spontaneity, insight into essential meaning and natural vocal interpretation.

2. VOICE PROBLEMS.

Short passages or sentences, lyric, dramatic, and oratoric, rendered with accentuation of the spirit in order to establish right conditions of voice.

# 3. HARMONIC PROBLEMS.

The rendering of transitions, short lines, or sentences, for the purpose of developing the poise, freedom, and flexibility of the body.

#### 4. PANTONIMIC PROBLEMS.

Short lines rendered to develop plasticity in the body and to unfold the language of each agent. Accentuation of all kinds of expressive action.

#### 5. DRAMATIC PROBLEMS.

Specific situations and scenes. Short dialogues, soliloquies, sentences, phrases, or words in dramatic relations. Variation of dramatic elipses.

# VII. LITERARY INTERPRETATIONS.

The best passages from literature are chosen as a mirror to the student for self-study. All courses in literature require personal investigations, original selections, abridgments, and interpretative renderings on the part of the students. The laboratory method is applied to the study of all subjects.

#### 1. PRIMARY FORMS OF LITERATURE.

Fables narrated in the student's own words, old ballads arranged, edited, and rendered. Folk-lore and nursery tales and rhymes.

# 2. LITERARY ILLUSTRATIONS.

Practical study and rendering of selections to illustrate all forms of literature.

#### 3. LYRIC POETRY.

The reading and recitation of some of the best and most representative lyrics in the language for the development of the lyric instinct in expression.

# 4. LITERARY ABRIDGMENT.

The selection and abridgment of passages suitable for platform rendition. Contrast shown between the drama and the novel.

# VIII. IDEALS AND ASPIRATIONS.

Students, according to their classes and advancement, are allotted several hours a week for rendering selections, addresses, stories, or scenes written or chosen and prepared by themselves. In criticism the teachers endeavor first to discover the students' own ideals and intentions, and then to indicate to them wherein they have succeeded or fallen short, as well as to encourage by awakening higher ideals and fuller appreciation of dramatic art and a more thorough assimilation of the spirit of good literature.

#### 1. PIRST YEAR CRITICISM.

The criticism of the first year centres upon endeavor to awaken the powers of the student, and to secure control of voice, body, and the natural elements of conversation, with genuineness in thinking and simplicity in manner. The student must learn to think upon his feet, and be true to his own individuality and intuition.

# 2. SECOND YEAR CRITICISM.

Comparison of the student's actual attainments with his ideal. Gradual elevation of the student's ideal and comparison with race ideals in literature, dramatic art, the monologue, impersonation, or oratory.

#### 3. THIRD YEAR CRITICISM.

Critic.sm of the lyric, epic, and dramatic spirit in histrionic expression Necessity of suggestion. The creative instinct, co-ordina-

tion of inspiration and regulation. Unity in the different modes of expression.

All criticism is impersonal. The minds of teachers and class as well as the speaker or reader are turned solely to the adequacy of the interpretation.

# IX. UNITY AND HARMONY.

Advanced courses are arranged for the co-ordination of vocal and pantomimic expression.

# I. ARTISTIC EMPHASIS.

The accentuation and unity of all elements of expression. The higher and more complex co-ordination of elements.

#### 2. DRAMATIC PLATFORM ART.

The presentation of all kinds of selections for entertainment and instruction.

#### 3. STUDY OF ROLES.

Elements in characterization and their unity. The relation of voice modulation to pantomimic action.

#### X. WRITING.

Command of words in English is secured in accordance with the fundamental method of the School of Expression, that is, from within outward; thus placing substance before form, and awakening the faculties before attempting to secure facility in expression.

#### t. THEMES.

Short themes upon familiar literary or artistic topics. The student is urged to keep close to his own life, experience, and work. Principles of rhetoric practically applied. Nature and beauty of the English language inductively studied.

#### a. ENGLISH.

Literary creation. The writing of stories, poems, and essays. The expression of thought, feeling, and imagination through words.

#### 3. ENGLISH WORDS.

The nature of words. Studies in etymology. Exercises in writing for the improvement of the student's vocabulary.

#### 4. STYLE.

Written and spoken style contrasted. The spirit of different authors shown. Individual peculiarities. General qualities of style. Laws of expression as applied to words.

# Ш.

# Literary and Artistic Expression.

Literature and art are studied in the School of Expression as art, and by means of artistic endeavor. Literature and the different arts are studied as the permanent embodiment or record of life in order so to perceive the laws and spirit of all expression as to apply them to the speech arts. The student is thus led to compare these records of expression with the processes of manifestation in his own nature.

#### XI. LITERATURE.

Literature is studied in the School of Expression in two ways. First, students are assigned topics for investigation in the Public Library, and the result of this work is given in conversation, extemporaneous speech, or criticisms.

The second method is found in the practical rendering of literature through vocal expression.

These two methods complement each other and should never be separated.

#### 1. THE LITERARY SPIRIT.

Literature as a necessary manifestation of human nature. Primary aspects of literature, illustrated by selections made by the class.

#### 2. PRIMARY LITERARY FORMS.

The rendering of fables, allegories, lyrics, old ballads, stories.

#### 3. NARRATIVE POETRY.

Tales of the Wayside Inn, Scott's Lady of the Lake, Lowell's Vision of Sir Launfal. The primary spirit of poetry and its interpretation through the voice.

4. LYRIC POETRY.

Origin and nature. Importance of the vocal rendering of lyrics. History of lyrics. With recitation of the best examples.

#### 5. PERIODS OF SHAKESPEARE'S ART.

Practical study and rendering of plays indicating Shakespeare's growth and mastery of dramatic form.

#### 6. FORMS OF LITERATURE.

Characteristics and forms of poetry and art with their causes. Selection and rendering of notable examples of all forms.

## 7. GREAT PERIODS OF LITERATURE.

Turning points in English literature noted. Mastery and rendering of a few poems by great authors.

#### 8. IDYLLS OF THE KING.

Sources and legends. Tennyson's blank verse. Allegoric, dramatic, and narrative elements. Each student is required to study and interpret.

#### o. BROWNING.

The short poems, spirit, form, and peculiarities. Analyses, studies, essays, and renderings.

#### 10. SHAKESPEAREAN COMEDY.

Merchant of Venice and As You Like It studied, and special scenes interpreted.

#### II. SHAKBSPBARBAN TRAGEDY.

a. Macbeth. b. Hamlet. Studied and interpreted. The Elizabethan stage. Dramatic presentations of Shakespeare as illustrated by the history of the stage productions of this play.

#### 12. METRES,

Metre as a form of rhythm. Character and meaning of different metres. The expressive use of metre by the great poets.

#### 14. ARTISTIC PROSB.

History of prose. Oratory. History of Attic prose. High artistic prose follows poetry. Interpretation by the voice of the spirit of the English prose masters.

In addition to the preceding courses, others are constantly introduced as additions or substitutes. The following are among the occasional courses:

Scott's Narrative poetry. Early English literature. Early American literature Literature of the eighteenth century. History of the movel. The novel in the nine teenth century. Forms of poetry: lyric, epic, and dramatic. The shorter poems of Wordsworth. The shorter poems of Shelley. Minor poets of the mineteenth century Wit and hamor in the literature of different ages and matious. The short story. Shakespeare's Histories: "Henry IV," Part I and II.

### XII. ART.

Although all the arts are founded in expression and obey the same great laws, yet each art is a specific language and necessary to reveal some aspect of the human spirit. True culture depends upon the ability to read all the art languages of the race. The student's conception of himself and his work is deepened and widened by a study of the function of all art and the awakening of his artistic ideals.

#### I. NATURE OF ART.

Study of various forms of imaginative and poetic expression. Contrast of the themes of music, poetry, painting, sculpture, oratory, and drama.

#### a. HISTORY OF ART.

Sources of art. Great epochs. Lectures illustrated by the stereoption, the galleries, or photographs.

# a. HISTORY OF SCULPTURE.

Studies of the plaster casts of the Boston Art Museum in connection with the history of dramatic action.

#### A. PAINTING AS AN ART.

Study of the Boston galleries and exhibitions, with criticisms. Action as recorded in great paintings. Impressions of pictures. Laws of composition illustrated.

#### 5. PRINCIPLES OF ART.

Kinship of the arts. General laws applied to different arts and especially to histrionic expression.

Some phases of art are given in lectures, illustrated by the atereopticon. The following are among the subjects. Nature and Forms of Art; Great Periods of Art; Recent Movements in Art; Pre-Raphachtiam; The Spirit of Greek Art; Principles and Laws of Art, Egyptian Art; Decorative Art; The Remaissance, Dutch Art; The Barbason School; The Art of the Century.

# XIIL PHILOSOPHY OF EXPRESSION.

The character of expression in nature and in art are contrasted, and the differences between life movements and artistic representation studied in order to broaden the student's knowledge of himself, his work, and to deepen his experience of life.

#### 1. FOUNDATIONS OF EXPRESSION.

Expression in nature and in man. Kinds of Expression. Contrast between fundamentals and accidentals, co-ordination of mind, voice, and body in all Expression.

#### 2. ELEMENTS OF EXPRESSION.

In nature, life, and art.

# 3. PSYCHOLOGY IN RELATION TO ALL PHASES OF EXPRESSION.

Mental action in imitation and assimilation. The constriction of imitation, the necessity of courage.

#### 4. METHOD.

Logic of reading and speaking. Study and practical application to speaking of the great essays on Method.

#### 5. HUMAN MATURE.

Dramatic and artistic interpretations of man. Philosophy of man and his perfection through training.

# IV.

# Professional Training.

The thorough mastery of mind, body, and voice are required for all professions. From the first, however, in addition to the training to discover individual possibilities and personal power, students are divided according to their professional sims, receiving special courses with special teachers in order to prepare them specifically for their chosen work in life.

# XIV. PUBLIC SPEAKING.

Practical courses are given to speakers to develop the power to think on the feet, and to secure a vocabulary, not only of words but of voice modulations and pantomimic actions. The student receives practical exercises and studies to awaken a true ideal of oratory, the art upon which liberty and the progress of mankind depend. These exercises develop mental power and grasp, logical method and control of feeling as well as of voice and body.

#### EXTEMPORAREOUS SPEAKING.

Discussions upon topics of the times. Modes of preparation. Subjects of local and personal interest.

# 2. DISCUSSIONS.

Short speeches upon live topics. Criticism. Hints on speaking. Supplementary training. Relation of oratorical and conversational forms.

3. METHODS OF ORATORS.

The respective styles of great speakers analyzed and discussed by students. Elements of power in great orators. Analyses of great orations.

4. ART OF SPEAKING.

Education of the orator. Elements of good speaking. Thinking and delivery. Naturalness. Discussions and illustrations taken from criticisms of practical speeches.

#### 5. DEBATE.

Principles of argumentation. Deliberative oratory, Jury pleadings. Political discussions and other forms of oratory.

#### 6. ORATORIC STYLE.

Difference between the style of speaking and writing. Style in letters and essays. Shakespeare's interpretations of oratory. Dramatic elements in oratory. Peculiarities of vocal and pantomimic expression in oratory.

# XV. PUBLIC READING.

The public reader is developed by unfolding his consciousness of ideas and their complex natural languages. Thought and feeling are given natural and spontaneous manifestation through voice modulations and action. The platform artist must be able to accentuate every mental action and be conscious of power to sustain a feeling and its natural expression.

#### 1. VOCAL INTERPRETATION OF LITERATURE.

Study of all forms of literature. The literary contrasted with the artistic spirit. Lyric, dramatic, and epic instinct. Peculiarities in the rendering of different phases of literature.

#### 2. THE MONOLOGUE.

Its nature, its history, peculiar aspects as a form of dramatic art, the laws of its interpretation.

#### a. CRITICISM.

Creative rendering. The awakening of dramatic and literary ideals. Appreciations of literary power, study of individual limitations and causes, accompanied by reviews of courses in training.

#### 4. READING AS AN ART.

Laws of platform art. Laws of artistic rendering. Tests of debasing and elevating literature; of inartistic and artistic interpretations.

#### 5. IMPERSONATION.

Characteristics of public reading as contrasted with stage art. Presentation of many characters by one artist. Transitions in impersonation.

Recutals, affording practical platform experience, with critical audiences, are given weakly throughout the year, with occasional public interpretations of literature, especially at the close of the year. Students are sent out also to conduct entertainments in and around Boston. (See p. 47.)

# XVI. DRAMATIC TRAINING.

The training of the dramatic artist depends upon the diffusion of a conscious intelligence and control through every part of the body. Every agent of the body must be made sympathetically responsive. The free and spontaneous expression of the individual must be co-ordinated with the limitations of a scene or in relation to other characters.

#### 1. DRAMATIC TRINKING.

Conceptions of character. The altruistic instinct. Personal and dramatic sympathy. Dramatic instinct and its development.

#### s. DRAMATIC REHEARSAL.

Laws of representative art.

# 3. STAGE BUSINESS.

Principles of establishing relations between different characters. The laws of composition in painting and their application to dramatic pictures. Faults of amateurs. Co-ordination of spontaneity and regulation Illustrations from the general nature of art.

#### 4. FORMS OF THE DRAMA,

Burlesque, farce, comedy, melodrama, and tragedy. Their nature and modes of interpretation.

#### 5. CHARACTERIZATION.

Study of the bearings of the body and co-ordination of these with personal pantomimic expression.

#### 6. MODERN DRAMA.

Popular plays of the nineteenth century. A few chosen and staged.

# 7. OLD COMEDIES.

"She Stoops to Conquer," "The Rivals," "School for Scandal"
Their conceptions, peculiarities, and history of their representations.
Course of reading among the old comedies.

### 8. PORTIC DRAMA.

Shelley's "Prometheus Unbound," Browning's "Pipa Passes," Sophocles' "Œdipus."

# 9. HISTRIONIC EXPRESSION.

Its nature and various forms. Necessity, history, and influence. Misuse and perversions.

# XVIL TEACHERS OF VOCAL EXPRESSION AND SPEAKING.

The power to teach expression is rare. It demands thorough knowledge of all aspects of human nature, literature, and Expression, and deep insight into motives. It calls for imagination, a peculiar form of dramatic sympathy, and great earnestness. A thorough study of the history of pedagogical principles and of all reforms in education is also needed.

#### 1. PRINCIPLES OF EDUCATION.

Great reforms in education. Universal principles of advanced methods applied to the teaching of voice and expression.

#### 4. METHODS OF TRACHING VOCAL EXPRESSION.

Fundamentals of delivery. Practical lessons by students with criticisms.

2. METROPS OF TRACHING VOICE.

Science of voice. Lessons by students. Principles of diagnosis, Studies of needs and faults.

#### 4. REVIEW OF FUNDAMENTALS.

Unity of courses. Methods needed by all grades of schools and classes of students. Psychic and technical methods.

#### 5. HISTORY OF ELOCUTION.

A critical review of past methods of developing the natural languages.

6. PSYCHOLOGY OF VOCAL EXPRESSION.

With special reference to advanced methods of teaching.

# XVIII. TEACHERS OF LITERATURE AND ENGLISH.

Teachers of literature should possess not merely a knowledge of the language and of data regarding writers, but a sure literary instinct and imaginative insight. No one can teach literature without a thorough knowledge of the natural languages and a realization of the fact that the noblest writing is written with a view to its being complemented by the voice. This is not only true of dramatic literature but of lyric, epic, and all others except the essay and the novel.

Full Diploma courses have not yet been given at the School of Expression. At present such teachers elect required courses from the other departments. As soon as the endowment of the School admits, other and thorough courses for this important class of teachers will be arranged.

# XIX. PREACHING.

The development of the preacher as such is the most peculiar and difficult problem of education. Mere knowledge will not make him. whole nature must be developed. Mind, voice, and body must be thoroughly trained and brought unity; imagination and feeling must be awakened and all the spiritual faculties and powers realized. present failure in the development of the preacher is due to the substitution of mere scholarship for individual training, personal



TRINITY CHURCH.

culture, and spiritual realization. The President of the School of Expression has taught three thousand preachers and has

bent every energy and sought for financial support for a School of Preaching founded upon an entirely different basis from any Divinity School in existence. The following are among the courses that have been especially arranged.

#### I. THE VOICE.

Preachers receive not only one or more of the regular courses of the vocal training but work under a special assistant in a special class, open to men only.

2. MELODY IN PREACHING.

Causes of ministerial tunes or ministerial sore throat are considered. The elements of naturalness and power in preaching are developed.

# 3. VOCAL INTERPRETATION OF THE BIBLE.

Liturgic expression in all its forms. "Vocal Interpretation of the Bible" is used as a text-book.

#### 4. SPEAKING.

Short talks on spiritual and other themes with criticisms. Preachers are given a series of one minute talks for the development of a "vo-cabulary delivery."

# Special Departments.

In addition to the preceding courses prescribed for graduation with different diplomas, special work in class and with individuals is arranged for those who have peculiar difficulties, or who are hindered from taking diploma courses. Work in special subjects for any class of needs is given by the teachers to suit as far as possible the convenience of students. Several persons now filling high positions were thus started in their preparation by the School.

# L PREPARATORY COURSES.

Owing to the large number unprepared for the advanced work of the regular courses, but who desire to enter the School, and on account of the large number who desire to enter for the sake of health, strength, or peculiar conditions, a preparatory course will be opened, consisting of preparatory studies in Vocal Expression, Voice Culture, and Harmonic

Training, and some work in literature and English. These courses will be under the regular teachers and will receive

careful attention. The classes will be elective, and students can take from four to sixteen hours a week according to opportunities.

All students will be carefully examined and work arranged for them according to their special needs.

Students in the highschools or colleges in the neighborhood of Boston can take two or four hours of this work on Saturdays. Such a course will prove of great advantage and will not interfere with the regular studies of students.



S. S. CURRY, PR D.

# II. PREPARATORY AND OTHER HOME STUDIES.

Students at a distance are often prevented for years from entering the School of Expression; to accommodate these as well as to aid our own advanced students and to keep all graduates in all parts of the world in touch, home courses have been arranged which are adapted to every need.

Those prevented at present from coming to the School of Expression may begin their work, and after entrance one-half of the fees charged for home work will be remitted from the regular tuition. (Send for Home Study Circular.)

# III. LABORATORY OF VOICE AND TRAINING.

Parents, teachers, or physicians are invited to bring children or persons with any peculiarities of speech, tone, or bodily action, and receive the advice and counsel of the teachers. Those suffering from ministerial sore throat, teachers suffering from weakness, stammerers, and all afflicted by impediments of speech will receive careful attention and advice as to courses of training needed to remedy defects.

# IV. STAMMERING AND IMPEDIMENTS OF SPEECH.

Persons suffering from speech defects will receive careful diagnosis and prescription of work for the cure of their impediments. Special classes have been formed during the past year for such persons. Difficult cases are also examined by medical experts.

# V. TEACHERS OF THE DEAF.

Courses in harmonic and vocal training have been arranged in special sections under a special instructor, on the relation of articulation to voice and thinking, and the introduction of such exercises as will improve the voice of deaf mutes.

# VI. PUBLIC SCHOOL TEACHERS.

Special courses and classes are arranged for teachers on Saturday afternoon and in the evening, in the following subjects: — The use of the voice, vocal expression, and methods of teaching reading.

# VII. CHILDREN'S CLASSES.

On Saturday and on one other afternoon a week, special courses have been arranged for children. The work includes vocal training, reading and recitation, simple harmonic gymnastics, with rhythmic exercises for promoting health and strength. A separate class for children with impediments.

# VIII. PHYSICAL TRAINING.

Aside from the physical training of the regular courses in the School, normal courses in gymnastics are arranged for those studying to become teachers of gymnastics; also practical courses in the gymnasium for special students who wish systematic exercises for health and strength. Send for special circular.

# IX. EVENING CLASSES.

Evening classes under the present director have greatly increased in numbers and in efficiency. Popular courses are given in vocal training, Harmonic Gymnastics, vocal expression, reading, speaking, and acting. (See special circular.)

# X. SUMMER COURSES.

The summer terms and courses of the School are unique, thoroughly organized, practical, and progressive.



RINNRY GUNNISON, A.B. Secretary of the Faculty.

They furnish unusual opportunities for the earnest student who finds it necessary to economize time.

Several of the regular advanced courses are given at these terms. Many professors of our best colleges and universities, the ablest teachers of speaking, prominent clergymen, and other professional men, have been in attendance.

The courses are now arranged so that a student can enter in May, take a year's work between that date and the opening of the regular School year in October, and then enter the regular second year class. Three summer terms prepare for admission to the Second Year Special class.

The full regular work of any summer term, taken from the first to the last day of the session, will be allowed to count for the completion of a Diploma course in the School.

# XL PERSONAL CULTURE.

A special course for personal culture, consisting of simple exercises for voice and body, and their relation to the spiritual aspects of Expression. Courses in literature may be elected.

# 1. HUMAN POSSIBILITIES THROUGH TRAINING,

A practical course of exercises and the practices in breathing, mental concentration, and self-control. Exercise to demonstrate self-control.

#### 2. SPIRITUAL IDEALS,

Ideals and their power in our lives. Ideals of the race as illustrated by the poets; ideals of different ages. Lecture talks occasionally open to the public, supplemented by class drill. A summary of the spiritual movements of the time.

#### 3. EXPRESSION AND LIFE.

Discussions, suggestions and devotional exercises.

These classes will be open to all who will attend regularly, whether students of the School of Expression or not.

The work of the School of Expression is so unique that it is difficult to make its character entirely clear or the results it can accomplish wholly plain within the limits of a Catalogue. Only a few come to realize the spiritual significance of training. The grace and ease of bearing, the improvement of the voice, the development of the imagination and feeling, the insight gained into literature and art, and the love of nature inspired, the personal culture that a mastery of its courses gives to everyone can be understood in a measure. But the harmonious development of the motor areas of the brain and the fulfillment



BRANCIS C. MAGHEE.

of the principles of manual, motor, and other forms of training upon an artistic plane, the way Expression leads one to find himself, the effect of removing repression and awakening a sense of freedom, — how can these be explained?

# XII. ELECTIVE COURSES.

So many persons limited as to time and opportunity for study have requested a class in the leading subjects of the School that some shorter courses will be organized the present autumn. Subjects will be selected from those which are most helpful in personal de-

velopment and culture.

A few will be permitted to elect some of the regular courses of the School, or if preferred, individual lessons will be given in almost any subject.

# Work for the Professions.

THE special preparation given by the School for the various professions is thorough, systematic, and inspiring.

Its graduates and students are filling prominent positions in all parts of the world and many of the ablest professional men and women from the different colleges and universities have been numbered among its students.

In addition to the list of courses already given, further suggestions regarding the ap-



ART Musmus. Opposite the School,

plication of the different subjects and kinds of training to speakers, teachers, artists, and members of the professions, may be outlined as follows:

#### PUBLIC SPRAKERS.

The thinking capacity is studied and developed. To produce a speaker demands a training of the whole man, mind, body, and voice. Body and voice are trained to secure economy of force and establish self-control. Thought and feeling are trained and brought into unity, Speakers are practiced in all kinds of discussion to develop power to think on the feet, and to master a vocabulary not only of words but of delivery. Practical training is given to the logical instinct. Naturalness and simplicity in melody are secured. The reproductive faculties are trained to act naturally and philosophically. Oratory is studied as an art. The laws of Expression are applied to style in delivery.

For special training for public speakers, see V, 1-4.

#### PUBLIC READERS AND IMPERSONATORS.

Public Reading, or the Vocal Interpretation of Literature, is a special form of art based upon the trained consciousness which is developed through the practical study of the languages used in the Spoken Word namely, Voice, Pantomime, and Words. Sydney Lanier

called this the "art of Speech Tunes," and has said that it was "the new art of the century." Public reading, however, is somewhat more than "speech tunes." It is an art in which not only "speech tunes." but pantomimic forms of motion co-ordinate in a platform art. It is interpretative and manifests in living forms the very spirit of literature. It is a more imaginative art than the drama, since it does not depend upon scenery or stage accessories to produce its effects.

There are as many forms of public reading as there are forms of literature to interpret. Lyric thought would find its interpretation in what Lanier calls the "art of speech tunes." Narrative and descriptive forms of poetry and prose find their expression in Participation and Personation; the most truly dramatic form of Literature, in Impersonation and Monologues; oratory, in public speaking.

For special professional training for Public Readers, see XIII. 4. the courses under XIV, XV, x-5; VII, 1-4; VIII, 1-3; IX, x-2; and under XI and XII.

#### DRAMATIC AND HISTRIONIC ARTS.

The dramatic training of the School is systematic and radical. The dramatic instinct is awakened, the imagination quickened, and the personality of the student artistically and harmoniously unfolded. The dramatic artist must first be himself and until he is truly so he cannot artistically or altruistically enter into a right realization of other characters.

To this end the voice and body are trained as the instrument of Expression and made responsive to being. There is a comprehensive study of the languages concerned in dramatic art. The modes of pantomimic action, the command of the voice modulations, and the ability to enlarge and extend these at will are so developed as to render intelligently the lines and to reveal the thinking of the characters. Characterization is not mechanical imitation, but imaginative and sympathetic assimilation founded upon psychological principles and implies the development of the artistic nature.

Dramatic rehearsals in every form of the art are conducted; burlesque, farce, melodrama, comedy, and tragedy are studied and distinguished from each other. Courses are given in dramatic action and characterization and the principles of stage business. In the outline of the courses see especially: —

XVI, 1-7; XI, 5, 10, 11, and 12; I, 1-5; II, 1-4; III, 3 (part 2), 4.

# TEACHERS OF ELOCUTION AND EXPRESSION.

Sympathetic appreciation of the possibilities of others, insight into others' ideals, and the wide knowledge required, accounts for the fact that a true teacher of Expression is the rarest of artists. From its foundation, the School has given serious attention to the arrangement

of methods worthy of recognition among educators, and to the training of teachers of Expression who could present adequate courses for high schools, colleges, and universities.

The true teacher is supposed to understand the philosophic principles upon which the courses rest, to be a master of all the programs of exercises in training voice and body, to understand the psychology of Expression, to be able not only to accentuate his or her own thinking but to lead the thinking of others, to understand thoroughly the sciences of training, and at the same time to become expert in the creative work in the School of Expression so as to be able to recognize and inspire it in pupils.

Each student is set to observe nature in himself, and is required to study the difference between work by imitation or by mechanical rules, and by development. The history of the reforms in education is given and principles applied to the teaching of Voice, Vocal Expression, Pantomime, and Speaking. Practical normal courses in methods of teaching with criticisms on subject matter and modes of handling a pupil or class are given. Normal students after completing their courses are given an opportunity to review, under the President the fundamental steps and to assist in teaching. This is done at present in connection with the work of one of the summer terms.

See XVII, 1-6, and all work under training.

#### TRACHERS OF LITERATURE AND ENGLISH.

The School endeavors to show the difference between a method of education by acquisition and one by practical training, and to accentuate practical training. Especially there is an endeavor to show the necessity of studying literature as a form of art and by means of artistic endeavor and to develop English by awakening and stimulating creative energy. Form is studied secondarily to substance, manner is only an external mode of force. All the teaching in the School of Expression obeys the law: From within outwards, and yet it does not neglect form, but studies it all the more thoroughly and carefully because it is put in its right place. The intensive study of literature In Vocal Expression is complemented by the extensive study of the history of literature and the peculiarities of great authors. The relation of Vocal Expression to literature and the relation of all the arts to each other is carefully studied and illustrated. Peculiarities of literary art are studied from a broad and philosophic point of view. Principles of rhetoric and English composition are not neglected.

See all work under creative expression, X, 14, and all work under literary and artistic expression. Such students are required to make special emphasis of vocal expression (1, 1-8).

#### METHODS OF TEACHING READING IN THE PUBLIC SCHOOLS.

Courses of graded and progressive steps with principles of training are given to public school teachers. Programs of exercises for the voice and practical problems adapted to the needs of pupils of the primary, grammar, and high school grades are arranged for teachers. Teachers also receive training in the control of their own voices.

Special classes are provided for those unable to take a full course, or, I, r, II part a), r-3, and other subjects, may be elected.

#### CLEROX MEM:

Preachers receive training of the voice and body in order to secure economy of force and self-control. The preacher is given control of the instruments of Expression. He is also given command of conversational melody and a vocabulary of delivery.

At the same time steps are taken to unfold the mental, emotional, and spiritual powers of the preacher. Courses are given for the development of the imagination and dramatic instinct and to secure control of feeling. Faults peculiar to clergymen are corrected by eradicating their causes. Special studies are given in the interpretation of the Bible and the reading of hymns.

Special classes and work are arranged for preachers in both the summer and winter terms. All preachers are invited to correspond with the School and to recognize themselves as agents not only of the efforts to establish a School of Preaching but to advance the School in its other departments.

The President of the School has trained three thousand preachers. The reception accorded his "Vocal Interpretation of the Bible" and the many tributes received indicate a public recognition of the fact that these courses for preachers are in advance of anything before offered.

# LITERARY STUDENTS AND DRAMATIC OR OTHER WRITERS.

The courses in the School of Expression have been the means of unfolding the creative energies and of developing individual style of able writers. Dramatic authors have taken the courses on Stage Business, Dramatization, and Characterization as an aid in realizing the peculiar nature of the play. Style in writing is developed by offering a stundlus to thinking. The laws of writing are perceived from a study of the universal principles of art and are not allowed to degenerate into mere mechanical rules.

See Special Courses, XII, 1-4. Special courses in vocal training, vocal expression, creative expression, literature, and artistic expression, in dramatic training and other subjects.

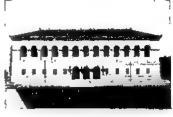
# Advice to Applicants.

STUDENTS preparing to enter the School are advised to apply for admission early, that they may be advised regarding preparation for entrance.

Important courses have been arranged to aid students in preparation. Applicants are advised to register in these Home

Study courses even when under a preparatory teacher.

A Board of Advisers with representatives in every part of the country has been arranged to hold personal consultations, give examinations, or render advice. These are persons of position, influence, and good judgment. They



HOSTON PUBLIC LIBRARY. Opposite the School

understand the methods of the School and are capable of giving wise counsel to applicants. Where sufficient counsel

cannot be given by letter or where there is a special desire to meet someone personally, applicants can be referred to one of these Advisers.



CHAS WILLIAMS, A B

# REQUIREMENTS FOR ADMISSION.

Applicants for admission to the School are requested to present testimonials as to character, from pastor or other person of recognized standing.

Applicants for the regular Diploma courses should be graduates of a high-school or possess an equivalent amount of education and culture. Students with less than a high-school preparation will be examined, and if necessary, entrance conditions required to be made up before graduation from the School of Expression.

Applicants for the Professional courses must in addition show ability in the particular form of Expression they choose for specialization.

# REQUIREMENT'S FOR ADVANCED STANDING.

Applicants for Advanced Standing in the special second year courses must present the general requirements for admission, and in addition certificates from former teachers stating the subjects studied and the number of hours taken in class and in private. When the amount of preparation is approved, such applicants will be allowed to take "Advanced Standing Examinations," and if passed, may enter the second year class, subject to conditions which must be made up during the year.

Second Year Special students must be in class twenty-four hours a week and pass examinations at the close of the year upon both first and second year courses.

College graduates or those having equivalent attainments may be permitted to take the three years' courses in two years. Such students are also required to take twenty-four hours a week of class work and to pass all the examinations in the first, second, and third year groups of courses.

Unless students are well prepared and are physically strong, they are urged not to shorten their courses. So much time is required for collateral reading, and for preparing literary interpretations, that the finest results cannot be attained by crowding rapidly through the course, however hard the student may work or however faithful the teachers may be.

The most advanced student receives all the work he can possibly do in his regular course, and to shorten the time requires the postponement of literary and other studies for home work after graduation.

# General Information.



SMALL library of books on Expression, Oratory, and Dramatic Art is available for consultation. Readings

for the Library have been given

by Professor J. W. Churchill and Mr. Leiand Powers, and others. Gifts of money or books will be gratefully received. Special privileges are granted to students at the Boston Public Library, the most complete and serviceable library in the world.

# READINGS AND RECITALS.

Recitals with readings, literary interpretations, or impersonations form an important feature in the methods of the School.

The creative studies of different years, classes in



ANNA BARICHT CURPY.

rendering, and rehearsals are preparatory to the informal recitals held every Monday at twelve o'clock in Pierce Hall, and these informal recitals are the studios whence the annual recitals are produced.

Every regular student in the diploma courses is expected to take part in these three and other grades of recital work.

Professional students are allowed, when their work is ad-

equate, to give special public recitals under their own name and for professional purposes.

The entertainments on Monday or Saturday noons, and occasionally in the afternoon and evening, form important courses to which many citizens of Boston have subscribed for reserved seats.

Students are allowed to present satisfactory work to the public at reasonable rates; churches, societies, and lodges will be supplied through the Recital Director.

### DIPLOMAS AND DECORATIONS.

The work of the School is arranged in groups of courses, and diplomas are awarded according to the number and nature of the courses mastered.

# 1. PERSONAL CULTURE DIPLOMA

Requires the mastery of two regular groups of from thirty to forty courses. When taken regularly these require two school years from October to May. Those who pass the examinations of the technical work of the first year are required to make up conditions in order to secure the diploma in one year.

#### II. SPEAKERS' DIPLOMA

Requires thirty to forty courses, elective, with special requirements in discussion, extemporaneous speaking, debate, and the special courses in oratory. The professional training given differs somewhat with different professions, for example, preachers receive training in Bible reading and hymn reading and other subjects separate from the work assigned to lawyers or lecturers.

# III. TRACHER'S DIPLOMA.

The first, second, and third year groups of courses, with the exercises in methods of teaching, see page 34, three school years or the equivalent is required. The diploma calls for the mastery of the fundamental training. The courses fit a student to become a teacher of Voice, Vocal Expression, and Speaking. Mature students in good health may be permitted to take the three years' course in two years under certain conditions, but the full complement of courses must be completed.

#### IV. PUBLIC READER'S DIPLOMA.

Three regular groups of courses, at least forty-five, are required. The amount of work is the same as for the Teacher's Diploma, the difference being in the amount of creative work required. Emphasis is laid on the Vocal Interpretation of Literature, Platform Art, Dramatic Training, and courses in criticism.

#### V. DRAMATIC DIPLOMA.

Three groups of courses, at least forty-five, are required, the amount of work being the same as for the Public Reader's Diploma, the difference consisting in the emphasis on Dramatic Training, Dramatic Action, Training of the Body, Pantomimic Expression, Dramatic Rehearsals, Dramatizations, Stage Business, and Histrionic Expression. Writers of plays may substitute extra work in Dramatization for some of the work in Impersonation.

#### VI. LITERATURE DIPLOMA.

At least thirty courses, with special emphasis upon English, Literature, Art, and creative work in writing.

#### VII. ARTISTIC DIPLOMA.

At least sixty courses, or fifteen after the mastery of the Public Reader's or Dramatic Diploma, with high artistic attainment in Impersonations, Public Reading, or some field of Dramatic Art.

# VIII. PHILOSOPHIC DIPLOMA.

At least sixty courses, or fifteen after the attainment of the Teacher's Diploma, with special emphasis upon the philosophy of Expression, the relation of all the arts, or the attainment of success in teaching some form of Expression.

Those who have attended the School at least three full years, and have achieved high attainment in their courses, will be decorated as follows: for high personal development and control, the white cross; for broad knowledge of Expression and ability to teach it, the blue cross; for artistic public reading, the red cross; for dramatic and histrionic art, the purple cross; for high attainment as a speaker, the golden cross; in artistic and creative work, the purple star; in teaching, the blue star. Those who have made noble sacrifices or rendered great service to their fellow-men, the white star.

These are post-graduate honors and will be granted either at Commencement, the Annual Opening, or at the close of the August Summer Terms.

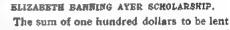
By special vote of the Trustees, honorary diplomas or medals are occasionally conferred upon artists who have reached high artistic attainments. Prof. Alexander Melville Bell, Prof. J. W. Churchill, and others, have been thus honored.

# LOANS AND ASSISTANCE.

Increase of the loan funds is greatly needed. Worthy students are often unable to complete their studies without some kind of assistance. It has been the endeavor to allow no one to leave the School for lack of funds; but promising students are often compelled to shorten their courses or take

positions before finishing their studies.

The following loan scholarships have been secured, and are in use.



to some worthy student from the State of Minnesota.

1. W. CHURCHILL ANNUAL SCHOLARSHIP. Founded from the receipts of readings given to the School of Expression.

DANA ESTES ANNUAL SCHOLARSHIP.

The sum of one hundred dollars to be lent to some lady who shows proficiency in expression.

LELAND T. POWERS ANNUAL SCHOLARSHIP. Founded from the receipts of readings

given at the School of Expression. The Corporation is composed of leading citizens and prom-

inent educators in different parts of the country. Their names are a sufficient guarantee that funds given to the Institution will be faithfully administered. Chairs or Scholarships will be established, or buildings erected as permanent memorials to donors.

The adequate endowment and equipment of the School of Expression will further not only the dramatic arts, the improvement of the voices of teachers, and the delivery of speakers, but will be an aid to general education.

The call for assistance is not local. The graduates of the School who come from every state and country are filling



ELIZA J. HARWOOD.

positions in all parts of the world. What better use of means than to aid young people to realize their ideals! All who will aid will receive co-operation from the School.

# BOARD AND HOME.

The advantages of Boston as a place of residence for students are well known. Living is less expensive than in any



COPLEY SOUARE.

other city of its size. Students can board either in the same house with teachers in private families, or in students' home for from \$125 to \$200 a year, and upwards.

The placing of students in homes is supervised by the teachers, and a student is not expected to choose her home without consulting the Registrar.

One of the teachers acts as matron to the ladies in attendance, and all the teachers keep in personal touch with students. Chaperones will be provided when parents request such supervision.

Students are requested to inform the Registrar of their requirements for accommodations, and price to be paid for board, and accommodations will be selected subject to the student's approval on arrival:

Students will be met at trains when parents request it.

#### TERMS.

Bach regular group of cours	sė	s fo	r t	he	ye	ar	4	,											\$150.00
When paid opening day .							4					4			4		,		140.00
Work chosen by subjects,																			\$5.00
Public school teachers, Sa			-											-					
ing, for the year						-	-			•	•	4	à	*	•	-		•	25.00
One day a week for the year	A.F									4			4	,					45,00
Paid in advance							,				÷	,	,			,	,	,	35.00
Extra fee for gymnasium,																			12.00
Two lessons a week						. 2	į.			9									20.00
Evening classes, one hour	a	we.	θk,	tv	rei	ity	W	eel	ks.				,			,		,	10.00
Two hours																			18.00
Four hours																			30.00
Home atudy course, for the																			10,00
Fee for diploma																			5.00
Fee for chaperone															,				-
Extra examinations, each	٠.												,	,	,		,	,	5.00
September Preparatory Ter	ra	١.													4	4			30.00
Private lessons, per hour .					,												1.	00	to 6.00

Students who have paid \$450 are charged no further tuition for regular work, Clergymen and theological students, one half regular rates. For terms of special gymnastic courses or School of Preaching, see special circulars. Students irregular in attendance will be required before graduating to make up all irregularity in private lessons with extra charge. No reduction, except in case of sickness protracted beyond one month. Rebate on account of sickness calculated on the hasis of "work chosen by subjects."

The School will open on the first Thursday in October each year, and close with the first Thursday in May. Examinations for Advanced Standing are held on Wednesday before the opening day, at 9 A.M. There will be vacation on legal holidays and for ten days at Christmas.

The co-operation of friends of the Spoken Word and of higher education is requested.

Institutions desiring teachers for permanent or temporary positions are requested to apply directly to the President or Dean. As it is to the interest of the School that every teacher sent out shall be successful, careful attention will be given to all inquiries from schools and colleges and thoughtful selection made. No one is as competent to judge of the possibilities of the student as are his teachers. Address,

S. S. CURRY, Ph.D., President,

Office, Room 75. Pierce Building, Copley Square, Boston.

